

✓
SEPTEMBER



APOLLO

1956

the Magazine of the Arts for

CONNOISSEURS AND COLLECTORS

LONDON

NEW YORK



PORTRAIT OF A LADY WITH HER SON

SIR THOMAS LAWRENCE, P.R.A., 1769-1830

In an American Collection

5s. 0d.

ONE
DOLLAR



A very unusual Antique Inlaid Sheraton Mahogany standing Bureau with shaped bow front and finely fitted interior. It is 3 ft. 9 in. wide, 4 ft. high and 18 in. deep. Period circa 1790.

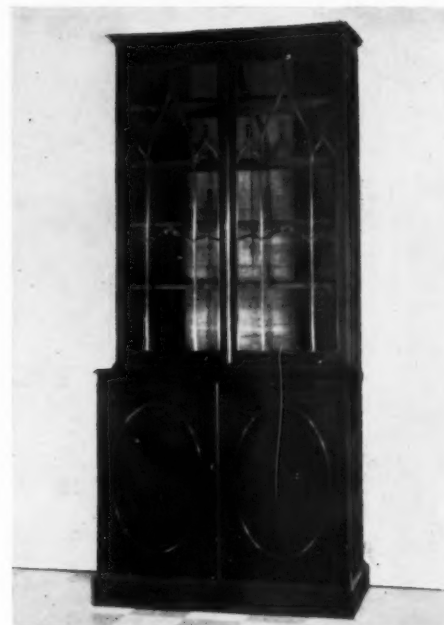


An Antique Sheraton Mahogany Chest of Drawers of unusual size and with finely figured shaped bow front. Width 45 in., height 47 in., depth at centre 23 in. Period circa 1795.



A useful set of eight Antique Regency Mahogany Chairs comprising six single and two arm-chairs. Period circa 1820.

Antiques and Works of Art



An Antique Hepplewhite Mahogany Bookcase and under Cabinet of attractive design and nice quality. Its extreme measurements are, height 7 ft. 6 in., width 40 in. and depth of under cabinet 21 1/2 in. Period circa 1785.



Pair of Antique Walnut Arm-chairs of important size. The cabriole legs have finely carved knees and terminate in ball and claw feet. Period circa 1735.

JOHN BELL of ABERDEEN

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD

The one Comprehensive Collection
of Quality Antiques in Scotland

56-58 BRIDGE STREET, ABERDEEN

Telephone 24828

Telegrams and Cables : Antiques, Aberdeen

also at Braemar

APOLLO

APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

10 VIGO STREET, REGENT STREET, LONDON, W.1. Tel.: MAYFAIR 3021

Price: 5s. U.S.A. \$1

Subscription Rates: £3 10s. per annum; U.S.A. \$12

CONTENTS

Articles appearing in APOLLO Magazine are the copyright of Apollo Magazine Ltd. Reproduction in whole or in part without previous consent is forbidden.

Vol. LXIV. No. 379

September, 1956

	PAGE
Current Notes and Comments. By PERSPEX	67
Old Master Drawings—IV	69
Some Early English Water-colour Painters. By VICTOR RIENAECKER	72
Style in Interior Decoration. Some Contemporary Decorators: Ronald Fleming	76
The Jerningham-Kandler Wine-Cooler—I. By N. M. PENZER, M.A., Litt.D., F.S.A.	80
Notes on Furniture. Rococo Mirrors and a Chimney-piece by Thomas Johnson	83
Ceramic Causerie	87
Views and News of Art in America. By PROFESSOR ERIK LARSEN, Litt.D., M.A.	88
A Shaft from Apollo's Bow	89
The Northern Antique Dealers' Fair, Harrogate	89
Miscellany	90
The Autumn Antiques Fair, Chelsea	91
Book Reviews	94
Sale Room Notes and Prices. By BRICOLEUR	95

The Editor welcomes articles and photographs and correspondence on Art and Collector topics interesting to Collectors and Art Lovers. The subjects include paintings, prints, silver, furniture, ceramics, fire-arms, miniatures, glass, pewter, jade, sculpture, etc., Occidental and Oriental. Articles should be sent to the Editor, APOLLO, 10, Vigo St., London, W.1.

DUITS

LTD

Finest examples of 17th century Dutch Masters

6 DUKE STREET, ST. JAMES'S, LONDON, S.W.1

Telephone: Whitehall 7440

Valuations for Insurance and Probate undertaken

APOLLO

GREENWOOD & CLARK

(Established 1927)

*Antique Furniture, Silver, China
and Decorative Accessories*

Open 10 a.m. to 6 p.m. every weekday.

Sundays by appointment

All prices are clearly marked



A George III Tea Vase and Cover, later gilt, chased with floral sprays with voluted handles and fruit finial, on square base, 9 in. high, 16 oz. 15 dwt. by HESTER BATEMAN, 1786. £65-0-0.

DORCHESTER-ON-THAME, OXFORDSHIRE

Phone: WARBOROUGH 101

Facing Abbey

(London—Henley—Oxford—Stratford route)

CATAN

Specialists in European Carpets



Carpet of Louis XVI period with rose background and polychrome decoration.

129 Champs Elysées, Paris

Balzac 41-71

Established 1872

Mayfair 6341

JOHN D. WOOD & CO.

23, Berkeley Square, London, W.1

Auctioneers, Surveyors and Estate Agents

*Announce the undermentioned Sales by
Auction on the Premises*

By direction of Mrs. M. D. J. FitzGerald.

FOSBURY MANOR

Nr. HUNGERFORD, BERKSHIRE

The contents of the Residence, including

Superior Walnut and Mahogany Reception
and Bedroom Appointments.

Library of Books. Soft Furnishings. China and Glass.

**MONDAY and TUESDAY,
10th and 11th SEPTEMBER, 1956**

By direction of B. A. Hebeler, Esq.

HAREMERE HALL,

ETCHINGHAM, SUSSEX

Old English & Modern Furniture

Ornamental Items. Outdoor Effects, etc.

**MONDAY and TUESDAY,
17th and 18th SEPTEMBER, 1956**

By direction of the Exors. of H. W. Bessemer, Dec'd.

BURCHETTS,

NORTH CHAILEY, SUSSEX

French & English Furniture

Ornamental Porcelain, Silver and
Plated Items, etc.

**WEDNESDAY and THURSDAY,
26th and 27th SEPTEMBER, 1956**

in conjunction with Messrs. T. Bannister & Co.,
Market Place, Haywards Heath, Sussex.

By direction of Mrs. Kaplan.

THE PRIORY,

LAMBERHURST, KENT

Old English Furniture

Modern Reception and Bedroom Appointments,
Carpets, Curtains and Outdoor Effects.

MID-OCTOBER, 1956

in conjunction with Messrs. Cardinal & Harford,
33 Bruton Street, London, W.1.

Catalogues of the above, price 6d. each, in due course
from the Auctioneers.

CURRENT SHOWS AND COMMENTS

SOCIAL REALISM, OLD STYLE

BY PERSPEX

AUGUST and the beginning of September in the London Galleries often enable us by their comparative calm to pause a little and review the general situation. It is the season of mixed exhibitions, and of exhibitions kept on for longer periods than those when the one-man shows at the height of the season flash past in bewildering succession. There is time to turn to the smaller galleries, and to join the crowds of overseas and provincial visitors to London who throng the National Gallery, especially at this time of the year. Those of us who live in London do not, perhaps, appreciate the marvel of our own National Gallery. An American friend assured me the other day that our National Gallery outdid all its rivals. It was an opinion I had long held, but this unsolicited confirmation of it from such a source was most gratifying. Now that we are getting more air-conditioned rooms, and the hanging is more in shape, the magnificence alike of the gallery itself and of the pictures of all schools (for its catholicity is not the least of the qualities of this collection) manifests itself. One would hope that the recent controversy started by artist Annigoni about the over-cleaning and its disastrous results will keep the backroom science boys in order. Equally that the over-modest passion for re-attributing great pictures downwards and then relegating them to the cellars could be checked. Even—wildest of hopes—that some addition to the existing building might be made to permit those hidden treasures to see the light of day and be seen in it. This demands a sensibly increased grant. One would have thought that money would have been better used adding to this tourist-attraction than in sending our contemporary art-nonsense abroad; but let us be thankful for large mercies, and grateful for the glory of the National Gallery.

One more expression of gratitude: this to the Arts Council for organising the Exhibition of the Drawings of Millet at their St. James's Square Galleries, and—prospectively so far as London is concerned—for the Braque Exhibition at the Edinburgh Festival which, in accordance with an excellent custom, is to come to the Tate in October. To that we will return at a later date. The Millet is already with us.

Is his appearance among us part of that concern for social realism which is a strongly flowing current in contemporary art? For long he has been neglected because of his concern with the truth to visual appearance: his men and women, made monumental and universal by their simple presentation as human beings in their relationship with the earth and with life, have been dismissed as sentimental. They were "literary"; they were even beautiful; and no art of recent years could hope to surmount such obstacles to high-brow approval. It is still not quite *de rigueur* to admire the pictures; but this showing of the drawings has received almost universal acclaim.

Interestingly these drawings from nature were his vast vocabulary. From them he made the pictures, and he never painted from nature. He was too humble a creature to believe that his art could be independent of nature, and his utterances about art, life, and nature are among the most significant because they are always so simple and sincere. He was almost horrified when he discovered that his critics



WOODCUTTER PREPARING FAGGOTS. By J. F. MILLET
From the Arts Council Exhibition of Drawings by Jean-François Millet
PERSPEX's choice for the Picture of the Month

dubbed his pictures "socialist" or "ugly," or read into them meanings other than the obvious facts that they were depictions of men and women at work, and at work on the fundamental things upon which our human life depends.

"I want the folk I show to look absolutely devoted to their calling, nothing else."

"I have avoided (as I always do with horror) anything that might verge on the sentimental."

"I want the people I represent to look as if they belong to their station, and as if their imagination could not conceive of their ever being anything else."

So the young peasant, son of a smallholder, whose instinctively right drawing of an old bent man seen on the road caused his local townsfolk to send him to Cherbourg and then to Paris to become an artist, remained at heart a peasant. He worked in the studio of Delaroche and revolted against the theatricality of the Romantics. He rejected with moral horror the sensuousness of the fashionable Boucher

type, and called him "the Pornograph." But in the Louvre and in the Library of St. Genevieve he found Michelangelo, Dürer, Leonardo, Rembrandt. Rembrandt, he said, "almost blinded him"; and how much of the glory of Rembrandt can be found in these drawings, both the spirit and the focused illumination. How instinctively he felt for the sculpturesque expressionism of the silhouette of a figure, eliminating ("I profess the greatest horror for uselessness—however brilliant—and filling up"), refining to the essentials of his epic idea. For the years after his marriage he came near to compromising with the economic demands created by a growing family. He drew genre pictures, nudes, and portraits, and they sold for small sums. Then, once in Havre, he overheard a description of himself as "the man who paints nudes." It was his Damascene enlightenment: he renounced it all, went with his family to remote Barbizon, and turned back to the fields, the peasants, and his life work. He was so far able to forget this diversion from his true path that in 1863 he wrote, "as I have never seen anything but fields since I was born, I try to say as best I can what I saw and felt when I was at work."

Sir Kenneth Clark, in his introduction to the catalogue, asserts that

"a sight of the originals leave us in no doubt that Millet... was a man of intense sensuality whose paintings of the nude are neither academic exercises nor pot-boilers,"

and goes on to declare that

"there is in his mature work a certain meagreness of colour and a suppression of spontaneity which may be attributed to the heavy hand with which he had to hold down the old Adam... he had started with a double dose of sensuality."

This have-it-both-ways theorising finds no support in this exhibition; but then Millet's critics and expositors have always seen much more in his work than the obvious and noble thing he put there, and stated repeatedly as his intention. "My critics are men of taste and education, but I cannot put themselves in their shoes," wrote the old artist, meaning that he wished they would not so mistakenly try to put themselves into his.

Sufficient in face of these ninety drawings to accept his art and his message at its face value; to note the amazing variations on his theme of man and earth; to admire the perfection of his draughtsmanship and its versatility; to enjoy his genius for simplifying down to essentials figures in all the sculpturesque poses of labouring folk, landscapes in which a few vertical lines create a wood in distant recession, a few touches the whole teeming earth, interiors lighted as Rembrandt might have lighted them.

During the month I took the opportunity of an exhibition shown for a few weeks at a Community Centre at Buckhurst Hill to examine another series of the drawings of an artist whose theme was man and work: Frank Brangwyn. Again one thrills to the sincerity which creates a spirit, and the technical brilliance of draughtsmanship which with a few strokes of the chalk or the pen can establish a world on a few inches of paper. Brangwyn was more romantic, less austere, than Millet; but he, too, saw that a man doing his job with singleness of purpose was fundamental and monumental. The collection was that of Brangwyn's friend, Walter Spradbery, and was rich in its outpouring of the artist's personality. Set against Millet, Brangwyn was over-exuberant, baroque to a fault, and there were times when this spoiled his finished work. But these swift sketches, single figures, notes of landscape or of some industrial scene, revealed the importance of the underlying draughtsmanship.

Back within the more usual purlieu of art activity one should comment on the other Arts Council show, "Autour du Cubisme," at the Tate. "Autour" is the operative word. It is a scratch team of artists and a worse one of pictures. Many of them have not a thing to do with Cubism, and as

this was a very definite movement and theory it is a pity to confuse the issue by such a hit or miss presentation. A real exhibition of Cubism alongside the fine Wyndham Lewis show would have been instructive. So we will draw a veil.

Two of the mixed exhibitions demand a second visit: the Redfern, which works on a system of clearing off works as they are bought (or on the ground of giving space to others from their Noble Six Hundred); the Leicester's Fame and Promise which has a Second Show of entirely different pictures. The Leicester second showing is very pleasant if not very exciting. Among the drawings and water-colours in the entrance room, Alan Reynolds's "The Hillock at Dusk" is outstandingly interesting. Reynolds in his water-colour has invented a technique, particularly of painting the sky, which makes it vibrant, and as he bases his landscape on underlying fine draughtsmanship the result is altogether satisfactory. Again, I noticed two pictures by Hilda Chancellor Pope wherein a Constable-like understanding of the unity of sky and earth showed a sensitive vision and a hand able to express it. This problem of the use of water-colour thrillingly and individually is an interesting one. At the big exhibition, "Britain in Watercolours," now becoming an annual event at the R. W. S. Galleries, there was so much competent painting, clean but not papery or thin, charming, talented; but how seldom thrilling. Russell Flint, that master of the art, in "Surrey Heath on Fire," had used his mastery to dramatic purpose; Pitchforth had used his newer wet style excellently in "Morecambe Bay"; Norman Wilkinson had made a magnificent study of "Greenwich." In the dry style of water-colour (which, I confess, does not excite me because it feels to play safe and not gamble with this tricky medium) I enjoyed R. H. Sauter's "Stroud Valley in Snow," and his picture of the Malvern Hills. Mr. Sauter has a highly personal reaction to place, as Paul Nash had, and he works out a new method of depicting the industrialised Stroud Valley from that which he employed on the Malverns. Once again I marked Hilda Pope's weather picture, "Hailstones." I shall go on saying that Miss (or is it Mrs.?) Pope is a spiritual descendant of Constable until somebody believes me, and takes more notice of her.

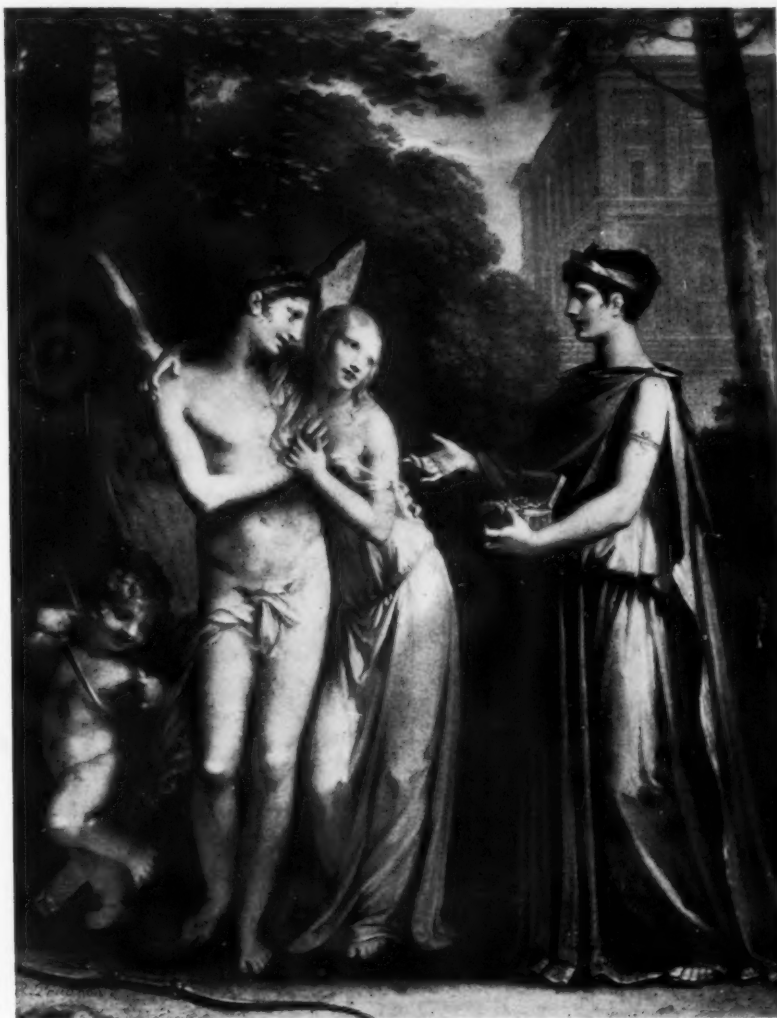
One other water-colour exhibition which is establishing itself as a hardy annual is "Some Water-colours and Drawings of To-day," being held for the third year at Walker's Galleries. The traditional English style predominates as might be expected at this gallery, which has for so long almost specialised in that school.

Away from both water-colour and the traditional is the mixed exhibition at Zwemmer's. Peter Coker has a large Reyberollesque garden-wall painting, sensitive and highly accomplished; John Nash some impressive if too tidy landscapes; Alistair Grant some studies of the incipient schoolgirls of St. Trinian's convincingly at play in convincing environments; Francis Bott some sensitive abstracts and one which isn't; and—a name new to me—John Hart has a work which caused me to evoke another from the recesses. Altogether a quite exciting small exhibition of serious painters in contrary styles.

Finally, a word on an exhibition at a gallery which one sometimes thinks takes only playfulness in art seriously: "The Fantastic and the Exotic" at Arthur Jeffress. The title has been permitted to cover a multitude of ideas, men, and periods. Old Masters and contemporary Surrealists mix amiably together; XVIIth-century Desiderio with a bishop in the street, comforting the sick, is in juxtaposition to Chirico's "Egg in the Street." On the whole the note is a little sinister. Burra's "Sailors in Conversation," or "The Sisters," manage to convey unspeakable things; monkeys take the place of men in a Teniers School parody of Dutch portraiture; bears and frogs are in battle with rifles; and Robin Ironside exquisitely puts a museum visitor on an empty plinth. It is all a bit terrifying but quite stimulating, though a long way from nature or social realism.

OLD MASTER DRAWINGS—IV.

*Two Drawings from the
Ashmolean Museum, Oxford*



P. P. PRUD'HON. *Le
Mépris des Richesses.*

1. PIERRE PAUL PRUD'HON (1758-1823). *Le Mépris des Richesses*. Black and white chalk with stump and stipple on yellow-grey paper. 455 × 349 mm. Signed in full. Purchased 1952.

This highly finished drawing, having in the careful elaboration of its stippling some of the qualities of a mezzotint, is a study for the painting exhibited by Prud'hon's pupil, Constance Mayer, in the Salon of 1804. A slightly different version is in the Musée de Gray (J. Guiffrey *L'Oeuvre de P. P. Prud'hon*, 1924), and there is another at Chantilly (No. 69). These, with at least two oil sketches and several figure studies, indicate the pains taken by Prud'hon over a work which he presumably never intended to execute himself.

The real interest of the drawing lies, however, in its combination of styles. The stately young woman on the right, representing Riches, is a neo-classical figure in the manner of David, whose artificiality is redeemed by the fine drawing of

her drapery. But the two central figures, preferring love to the proffered riches, have a coy sensuality, foreshadowing the mawkishness of academic painting in the later XIXth century, from which even Ingres was not always free. The tendency to oversweetness on the one hand, and the attempt at classic poise on the other, shows Prud'hon at his least admirable, despite his great technical competence. The best part of the drawing is the charming Correggio-like Cupid on the left, which has none of the self-consciousness of the other figures. Prud'hon's suave line and soft modelling, inspired by an admiration for Leonardo, are his greatest virtues, and they do not accord well with the neo-classicism which was the fashion of his day. He was by nature a romantic—a lyric poet in the tradition of Boucher: his failure to be anything else perhaps explains his comparative lack of success, and the fact that he was not elected to the Institute until he was nearly sixty, in 1816.



PARMIGIANINO. Nativity.

2. FRANCESCO PARMIGIANINO (1503-40). The Nativity. Pen and brown ink, with grey wash heightened with white on blue-grey paper. 385 × 319 mm. Collections: T. Hudson, Montmorillon, Anton Schmid. Presented by the National Art-Collections Fund, 1953.

Although Parmigianino was a prolific draughtsman, his drawings tend to be small, and, with the exception of the present one, no full-size cartoons by him have been preserved. The composition is not otherwise known, but that it is a cartoon, rather than a study for a larger work, seems certain from the fact that the drawing has been pricked for transfer to another surface, and bears other signs that this was done. There is no reason to suppose that it was for an engraving or a chiaroscuro woodcut, so one must assume that a small painting was, in fact, executed, and that it has subsequently been lost or destroyed.

The treatment of the subject is unusual, and is in some sense a combination of the Nativity with St. Anthony of Padua's vision of the infant

Christ. The saint appears on the right, facing St. Joseph and the shepherds, but the Virgin, instead of being present on the same level as the others, is shown looking down upon the scene from the clouds in an attitude of adoration. This anomalous iconography would not have seemed so strange in Franciscan circles, where the Virgin was venerated more highly than was consonant with strict orthodoxy, and it may be that the painting was intended for some Franciscan community.

Although Parmigianino is sometimes regarded as the leading exponent of mannerism, the feeling of much of his work is classical. In this drawing, the influence of Raphael is apparent in the quiet treatment of the heads of the two saints, and only the sinuous gesture of St. Joseph's right arm and in the twisting folds of the drapery is there a hint of the exaggerated elongations typical of a later period. The drawing may be dated about 1524-27, when Parmigianino was in Rome, or perhaps from the early years of his stay in Bologna.

W. R. JEUDWINE



INIGO JONES.
Page from a
Sketchbook.
Courtesy Trustees
of the Chatsworth
Settlement.



INIGO JONES.
Page from a
Sketchbook.
Courtesy Trustees
of the Chatsworth
Settlement.

The Drawings from the Devonshire Collection, Chatsworth.

- 3, 4. INIGO JONES (1573-1652). Two
Pages from a Sketchbook. Pen and ink.
Each 210 × 140 mm.

The pages reproduced here are from the Sketch-book of Inigo Jones, now in the Devonshire Collection at Chatsworth. On the flyleaf of the book is the inscription "Roma: Altro diletto che Imperar non trovo Inigo Jones 1614," in Jones's own handwriting, and the majority of the entries, notes and drawings were probably made at the time of his visit to Italy in that year.

On this journey, which lasted from September, 1613, until late in 1614, Jones was the chosen companion of the Earl of Arundel, who wished to have with him someone with experience of the country, its language and art. Jones had already proved himself well grounded in Italian art in the *décor* and costumes he had designed for the English court masques, and the renewal of contact with the source of his inspiration at a critical stage in his career was to have considerable bearing on his later work.

These particular drawings from the Sketch-book are not original designs by Jones, but pen-and-ink copies after Italian engravings. Fig. 3 shows a number of studies of the type that occur again and again in Jones's work—the graceful young female head and the bearded old man. The two heads on the top left are both copies of the Madonna in Parmigianino's etching of the "Annunciation," and the lowest on the left a study of a soldier from the "Resurrection," another etching by the same artist. The heads on the right are both studies of the disciples from Marcantonio Raimondi's engraving after a drawing, probably that now in the Royal

Collection at Windsor by Raphael of the "Last Supper." On Fig. 4 are details from further Parmigianino etchings, above from a pastoral, and below from the background group in the "Entombment."

These are characteristic practice material for Jones to choose, and it is easy to understand the attraction both of Raphael's idealised types and Parmigianino's graceful and attenuated figures for a designer of costumes for court entertainment. They provided just that information on easy movement of the human body and variety of facial expression which gave Jones's drawings such liveliness and charm. The drawings of his own invention have undoubted distinction, but in copies such as these Jones kept closely to the style of the original. It was this ability to copy and then to absorb the style of other artists' work in an entirely new subject which accounts to no little degree for the wide range of his art.

The drawings in the Sketch-book are interesting in another connection. It can be no coincidence that, in the years following this visit to Italy which the pages record, Lord Arundel became an enthusiastic collector of Parmigianino's work, particularly of his drawings, and it may well be that Jones awakened this rather special interest. Jones's professional appreciation of this kind of source material is of great importance then, not only for the light it throws on his own art, but also in that it may have introduced the beauties of Italian draughtsmanship to a growing circle of connoisseurs in the English court.

JOAN SUMNER SMITH



Fig. I. Landscape with Lake and Round Tower. 11½ in. × 18½ in. By Alexander Cozens (1717-86). Collection G. F. Rowlett and Mrs. J. A. Howard, direct descendants in the female line of the artist. By courtesy of the Fine Art Society.

SOME EARLY ENGLISH WATER-COLOUR PAINTERS

By VICTOR RIENAECKER

PAINTING, or drawing, in water-colours, as an art distinct from painting in oils or other media, dates in England from about the first half of the XVIIIth century. Water-colour was, of course, in use many years before, but no distinctive landscape school of painting can be said to have arisen in connection with it.

The early work of the English school of water-colour painters is mainly topographical; and it includes foreign views as well as scenes of historic or archaeological interest at home. Fig. I is a composition by Alexander Cozens which was probably intended to attract some patron who had "done the Grand Tour." Similarly, John Robert Cozens' "The Villa d'Este, Tivoli" (Fig. II), which was completed from a sketch made by the artist when he accompanied William Beckford on his foreign travels, is



one of many such drawings which have deservedly earned renown as among the first gems of water-colour painting in their own right and irrespective of their topographical associations or interest.

It is sometimes overlooked that Hogarth had considerable gifts as a landscape painter; but his chief title to fame rests upon pictures in oil or water-colour depicting incidents of topical interest, both indoor and outdoor. A characteristic subject in water-colour of the latter type is the scene of Covent Garden (Fig. III) which undoubtedly was engraved. It shows St. Paul's Church, designed by Inigo Jones, and also, on the north side of the square, the front of the Old Sporting Club, the scene of much pugilistic history.

Another typical topographical drawing is Paul Sandy's delineation of "Warwick Castle" (Fig. IV), which was No. 3 of a set of four engravings of this subject. A very interesting drawing is John Varley's "Greenwich Observatory and Distant View of London" (Fig. V).

Some of the topographical painters could be simultaneously representational and non-representational. While local features would be accurately and identifiably rendered, many of their works also incorporated passages of almost unadulterated abstraction. This was most clearly marked in the case of John Sell Cotman.

The difference between Thomas Rowlandson's best work and that of contemporary topographical draughtsmen is the difference between the vision of an inspired artist for whom the background is but the setting for some arresting aspect of human behaviour, and the vision of a common-

Fig. II. The Villa d'Este, Tivoli (1780). 14½ in. × 21 in. By John Robert Cozens (1752-99). Collection C. R. Leslie, R.A., Sir Edward Marsh and Victor Rienaecker.
By courtesy of the Fine Art Society.

SOME EARLY ENGLISH WATER-COLOUR PAINTERS

Fig. III. Covent Garden Market. By William Hogarth (1697-1764).
By courtesy of Leggatt Brothers.

Fig. IV. Warwick Castle (c. 1776). 8½ in. × 17½ in. By Paul Sandby
(1725-1809).
By courtesy of Thomas Agnew & Sons.

Fig. V. Greenwich Observatory and Distant View of London. By
John Varley (1778-1842). 12½ in. × 19½ in.
By courtesy of Leggatt Brothers.





Fig. VI. *Discord* (1785). 8½ in. × 11 in.
By Thomas Rowlandson (1756-1827).
Collection Charmian Young.

Fig. VII. *The Destruction of Pharaoh's Host* (1830). 22½ in. × 33½ in. By John Martin (1789-1854). Collection J. A. Denny.
By courtesy of the Leger Galleries.

mastery of his medium. Rarely was technical efficiency more effectively the handmaiden of artistic ends than in such a lovely drawing as "*Discord*" (Fig. VI), which touches the high watermark of Rowlandson's genius. (There is a very similar drawing, entitled "*The Connoisseur*," in the Metropolitan Museum of Art, New York.)

The most characteristic work of John Martin is not topographical but illustrative. And he deserves mention for his imaginative rendering of biblical and other subjects. Fig. VII gives a good idea of his remarkable powers of dramatisation. But he too often resorted to self-evident theatrical tricks which somewhat lessen his artistic stature. The diminution of his figures and animals, and the magnification of other natural

place artist who reduces the human element to mere posturing figures. The seemingly effortless draughtsmanship lending itself to precise and lucid statement, the skilful grouping harmoniously disposing of wonderfully assimilated detail, the beauty of the elastic line enhanced by limpid brush tints, triumphing over all technical difficulties; and, not least, the genial vision absorbing and interpreting both the graciousness and the crudities of the XVIIIth century—all these accessories introduced with consummate craftsmanship and charm combine to proclaim his unquestionable

features which reverse the normal scale of objects, was a favourite device that sometimes verges upon absurdity.

It was Blake who first noticed the spiritual content in the work of Constable. "This is not drawing," he exclaimed when he was shown one of Constable's sketches, "this is inspiration." And although Constable himself protested that it was only drawing, the fact remains that the best of his landscapes are powerful and convincing renderings of the spiritual reality which lies behind all things.

Early English water-colour painting is usually more a





Fig. VIII. *The Pass of Splügen* (1841). 9 in. × 10½ in. By J. M. W. Turner, R.A. (1775-1851). Collections C. R. Leslie, R.A., J. L. Roget, W. G. Rawlinson, W. Tatton, Howard Bliss, Eileen Young.

literal visual statement than the rendering of an emotional experience. It was J. M. W. Turner, in his later work, who made landscape painting the expression of a mystical vision. As D. H. Lawrence said: "An artist can only create what he really religiously feels is truth, religious truth really felt in the blood and the bones." In varying degrees of intensity the English romantic painters really do make landscape "religious" in sentiment and feeling. The more prosaic type of painting, like Turner's own early topographical views, remains anchored to the lower strata of pictorial truth. But as Turner grew in artistic stature and aesthetic sensibility, a strange power descended upon him which enabled him to penetrate through the surface appearance of nature to her inner harmony and coherence. In such drawings as "The Pass of Splügen" (Fig. VIII), Turner succeeded in rendering space and atmosphere as no other painter had yet done with equal technical mastery and poetic sensibility; here the wonderful modulations of colour are the means by which the organic realities of the earth have been subtly transmuted and spiritualised. Turner seems at the last to have come to consider that the creation of such colour harmonies, having a minimum of subject-matter for basis, constitutes the painter's highest ideal.

This Splügen drawing, which was chosen by Brinsley Ford for the Arts Council exhibition of "Three Centuries of British Water-Colours and Drawings" (1951), has a long and important provenance: it has been in the collections of C. R. Leslie, R.A., J. L. Roget, W. G. Rawlinson, W. Tatton and

Howard Bliss. Finberg records that when Turner returned from Switzerland in the autumn of 1841 he chose fifteen of the coloured sketches he had just made there and on the Rhine, and offered to complete versions of ten of them if Griffith, the art dealer, could obtain orders for them. Before going to Griffith he finished four drawings as samples of the ten he proposed to make. One of these "exemplary" drawings was "The Pass of Splügen," acquired by Munro of Novar, and later owned by Ruskin. Eileen Young's drawing is certainly the original spontaneous sketch for the finished version which later passed into the Nettlefold Collection.*

Turner's last aim was to depict the glory of light. He used it to transmute the simplest and even the most sordid phenomena of earth and sea and sky. His life's story was, in fact, the gradual abandonment of the conventional technique of his contemporaries; and, by more and more patient experiment and unprecedented skill, he succeeded in raising the art of painting to the highest potency of which it is capable. He became deliriously joyful about light, which opened his eyes to "free" colour. His was the first grand escape in painting from the tyranny of solidity, and the menace of mass-form, into freedom, into infinity, into light and delight and almost religious ecstasy. He would certainly have shared the joy of St. Francis de Sales, who felt that "the spirit of God is very Light itself."

* Reproduced in R. Grundy's *The Nettlefold Collection* (1938), Vol. IV, p. 36.



Fig. I. Sitting-room. By Ronald Fleming.

STYLE IN INTERIOR DECORATION

SOME CONTEMPORARY DECORATORS. I—RONALD FLEMING

SIXTY years ago the interior decorator as he is known to-day did not exist. Although some firms, of which Messrs. Waring & Gillow and Messrs. Heal were the chief, issued catalogues with designs for complete rooms, there was very little consciousness of interior decoration as an art; it was regarded either simply as furnishing or as a very minor province of the architect, which meant that for those who were not rich enough to employ an architect it was nobody's province at all. Interiors grew up and were changed in accordance with passing fashion and with little regard for their architectural setting. To a large extent, of course, this had always happened; not all XVIIIth-century decoration was excellent; but at least in the higher flights architect and decorator were one. Their divorce occurred in the succeeding generations, when their chief patronage came not from the owners of great country houses but from corporations and committees, and from wealthy industrialists who wanted to make a show. The refinements of taste were no longer possible which had resulted from the combined endeavours of Chippendale and Adam, and of others less illustrious, who were given a free hand by their aristocratic patrons. What was perhaps the greatest period of English decoration could not survive the Industrial Revolution, any more than French taste could survive the fall of the Empire.

Henceforward, architect and decorator pursued divergent paths, and the confusion of styles in the XIXth century reacted disastrously upon both.

A sumptuous example of this lack of homogeneity is seen in Fig. II. The photograph of this unknown room was probably taken about 1910; the vegetation has an Edwardian air, but the furnishings are typical late Victorian. They have been chosen and arranged with some ingenuity to destroy the feeling of space and elegance which the room, with its neo-classical ceiling, must once have possessed. In trying to make a large room look smaller, it has been filled with a lot of small furniture and a mass of unrelated objects, with a result quite opposite to what was desired. All is muddle, although not uncomfortable muddle, for comfort was something that the Victorians understood. But the attempt at cosiness was here doomed to hopeless failure, although some of the humbler Victorian interiors, where no accurate sense of period was needed, have a certain fusty charm.

To bring order and style into this confusion has been the business of interior decorators ever since. They sprang into being to fill the gap between the architect, who has virtually disappeared from the domestic scene, and the builder, who lacks the necessary knowledge. For successful

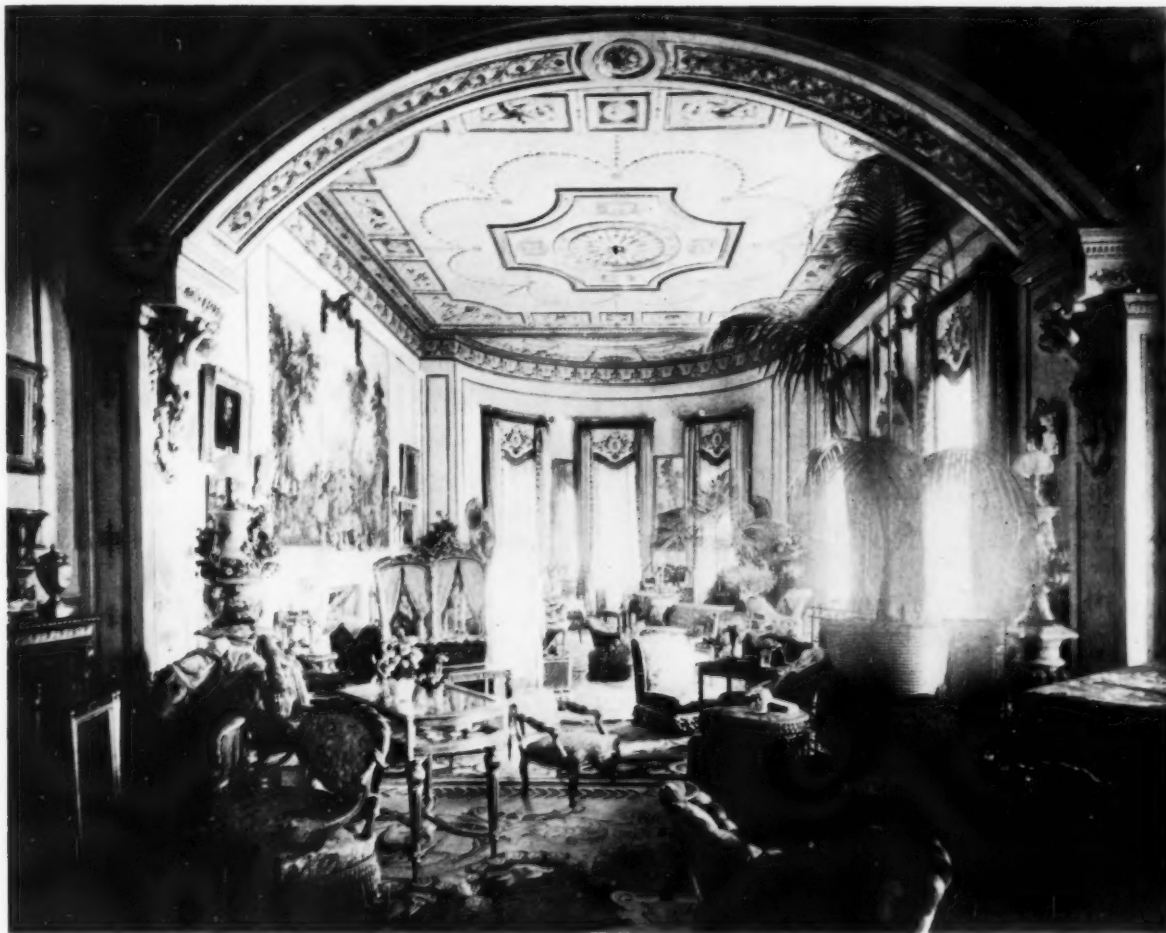


Fig. II. Interior. c. 1910.

decoration, even on a quite modest scale, requires more than an educated eye and a knack of devising cunning uses for oddments. It may appear quite easy to give a more or less attractive period look to any room; but decoration implies more than the introduction of a few agreeable objects, and the styles of the past need to be carefully adapted to modern settings. It is not possible, nor even desirable, to produce a Regency interior in a flat with a ceiling of eight feet, and the attempt to do so may result in the more precious affectations of "ghastly good taste." The whole business has indeed suffered from the amateur, relying on intuition and the ease with which antiques of every description can be picked up.

To evolve a style that is neither self-consciously archaistic, like the mediæval effects popular in Germany, and without the surgical austerity of some modern designs, requires imagination and a substantial part of an architect's training. The amateur decorator seldom indulges in modernity, for here his ignorance of materials and construction and his incapacity for original design is more crippling than with vaguely period interiors, which can be achieved by a little judicious arrangement.

The traditional and the modern styles since 1900 have passed through innumerable variations. The work of Sir Edwin Lutyens started a renaissance revival which stimulated the manufacture of reproduction furniture of every kind. In architecture, from the staid neo-Georgian, the field rapidly expanded to include those flights of fancy, from Tudor to colonial Spanish, by the speculative builder, which may be seen in any cultured suburb. Decoration was to match. The great difficulty of period decoration was soon apparent. Unless it was done accurately and on a substantial scale, as

Lutyens did, inevitably at great cost, it was apt to degenerate into the bogus. However, a start had been made. The overcrowdedness of the previous generation had gone; there was more space and better arrangement; but in the small house or flat a successful combination of old and new had not yet been achieved. A similar difficulty was found with the modernistic styles, based on functionalism and the structural methods of Le Corbusier. Unless both materials and design were of the highest quality, what looked at first so original and exciting became in the course of a few years rather drab and tawdry. But first-class materials and first-class design, especially of furniture, were hard to come by, much harder than fine antiques. Most of the potentially good designers tended to become absorbed by large firms and there to lose their identity. Furniture and textiles were mass produced, and although the latter are often admirable, the quality of the rest is for the most part dismally poor. As a result, purely modern decoration has tended to fall into disfavour as a domestic style, largely on account of the great difficulty of doing it well. In public buildings, where period reproductions would have been pointless, much good work has been done, and the decoration treated as it should be as a department of architecture.

Yet the modern styles have had an appreciable influence on the traditional. Ronald Fleming, who studied architecture in Paris and America, and has been working as an interior decorator since 1923, has never been an advocate of out-and-out modernism, but he believes in the possibility of combining the modern with the old, as distinct from the simple copying of traditional styles. Fig III shows a sitting-room designed by Mr. Fleming in 1932. It has to-day a curiously



Fig. III. Sitting-room. By Ronald Fleming, 1932.

hackneyed look, but it is a good illustration of a type of decoration then in vogue. Its origin was economic. After the slump there was no money for anything elaborate, and this utilitarian style was more a temporary expedient than anything else. It had a "progressive" look; it was simple, reasonably cheap, and it depended for its effectiveness on an original use of colour. It had also the merit of being easily adaptable to a room of any shape or size. It is not a particularly interesting style; but the traditional treatment of the walls and cornice does not clash with the arrangement of plain, solid shapes and boldly contrasting colours derived from more advanced schemes. This unpretentious kind of modernism has become the common basis for thousands of domestic interiors all over Europe and America. Rather than more adventurous designs, exploiting exotic materials and forms, it may be regarded as the nearest to a universal style, found not only in homes, but in hotels, ships, and in the waiting-rooms of airports. By comparison with the styles of the past it seems bleak and rather characterless, and the poverty of detail, originally dictated by economic considerations, afterwards came to be regarded as a virtue.

The purpose of decoration is to decorate; yet functionalism, watered down into some degree of elegance and comfort, had upon the whole a good influence, since it emphasised the importance of two fundamentals in any decorative scheme—colour and scale. Although the creation of a style involves more than fundamentals, here at least was a starting-point, from which something might be evolved neither aggressively modernistic nor stodgily traditional, but owing much to both.

How far Mr. Fleming has succeeded in solving this

problem is illustrated by the remaining photographs. The necessity for working on a small scale is a feature of decorating nowadays, but in the bed-sitting-room designed for the Earl of Feversham in a London house (Fig. IV), Mr. Fleming has shown that this need not be a crippling limitation. Although the Regency motifs are evident, this is not meant to be in any sense a copy of a Regency interior. There is no attempt at period accuracy and the room is obviously contemporary. The design is simple, but the fear of ornament, which for so long exercised a baneful influence, has now been overcome. In contrast to Fig. II, various devices have been successfully used to give space and dignity to a small room: the mirror glass in the alcove, the large figures of Ceres and Diana in their *trompe l'œil* niches, and the bookcases recessed into the wall instead of being built out from it. The murals by Roland Pym are a light, biscuit-coloured monochrome, the curtains are yellow, and the chair covers emerald green.

Another example of a judicious blending of styles is Mr. Fleming's own room (Figs. I and V). From the Greek amphora above the bookshelves to the painting by Severini above the chimney-piece, classical motifs predominate, although here, too, the imitation of an earlier style has been deliberately avoided. It has sometimes been said that modern paintings cannot be hung satisfactorily in period surroundings. Where it is desired to reproduce a traditional style this is obviously true, but Mr. Fleming's room shows that it is possible to escape from strict conformity and to harmonise objects of widely different origins. The strong tones of the painting have been made the keynote of the whole scheme—the recess with the mirror is a deep coral



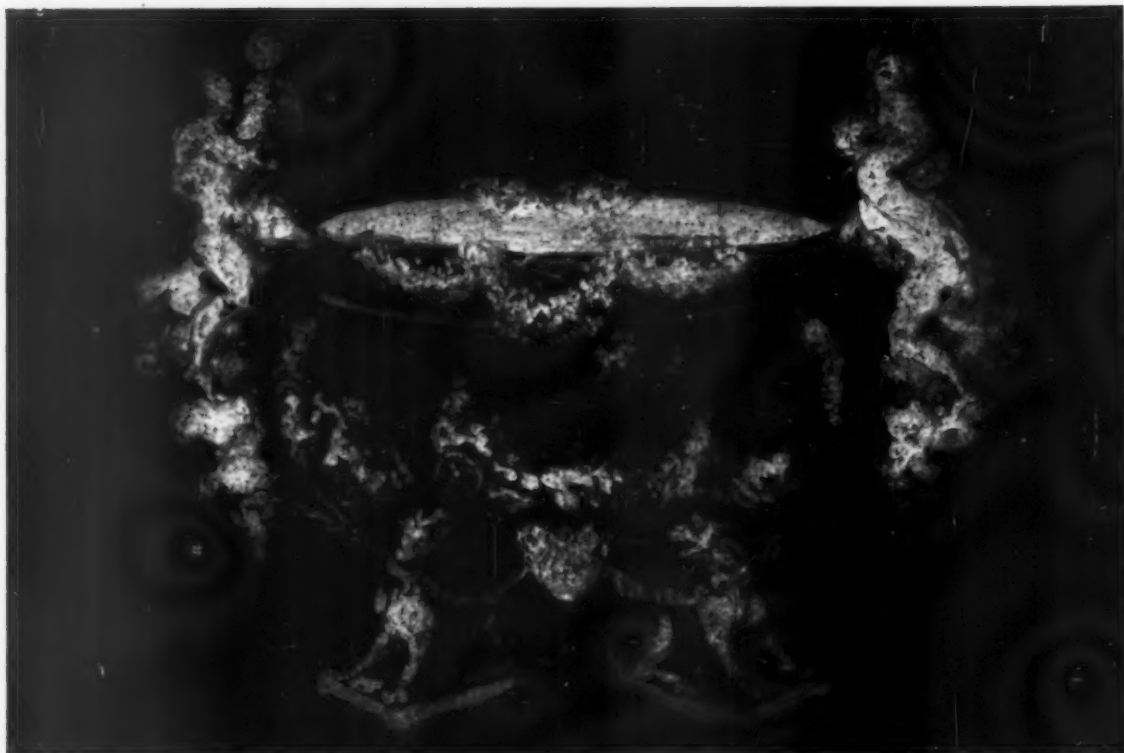
Fig. IV. Bed-sitting room. By Ronald Fleming.

red, the carpet is lilac, and the covers a bright, clear yellow. Fig. V shows the other end of the same room, which is wholly classical, and looks in the photograph more formal than it is. A large medallion, that might easily have seemed clumsy or affected, fits perfectly in the recess, and the bronzes on either side provide the dark accents to set off its pale colour. The room as a whole is a fine example of how a theme may be used without limitation of period. There is, perhaps, a tendency to regard particular styles as confined rigidly between certain dates. But there have always been overlappings and borrowings between one period and another, and there is no good reason why the decorator should not take what he wants from any of the styles of the past. It is, indeed, necessary that he should; for Oscar Wilde's remark that nothing was ever wholly original that was not also wholly bad applies with more force to decoration than to most things. One should not be afraid of experiment, but the evolution of contemporary styles would seem to depend on finding a path between the two dead ends of self-conscious novelty-mongering and pedantic repetition of old designs.

The method of mixing styles and periods is only one of several possible lines of approach, but it is one which has not so far been deeply explored. As illustrated here by the work of Mr. Fleming, it is neither over-grand nor over-mannered, but eminently liveable-in, and capable of infinite variation. It has, or can have, a character that is something more than elegant pastiche. The work of other decorators, showing rather different shades of emphasis, will be discussed in future articles, not so much with reference to individual details, as in the belief that from the work of a few leading practitioners an idea can be obtained of what the future will look upon as the best work of this generation.

Fig. V. The room of Fig. I seen from the opposite end.





The rough sketch of the wine-cooler by George Vertue.

THE JERNINGHAM-KANDLER WINE-COOLER

Part I

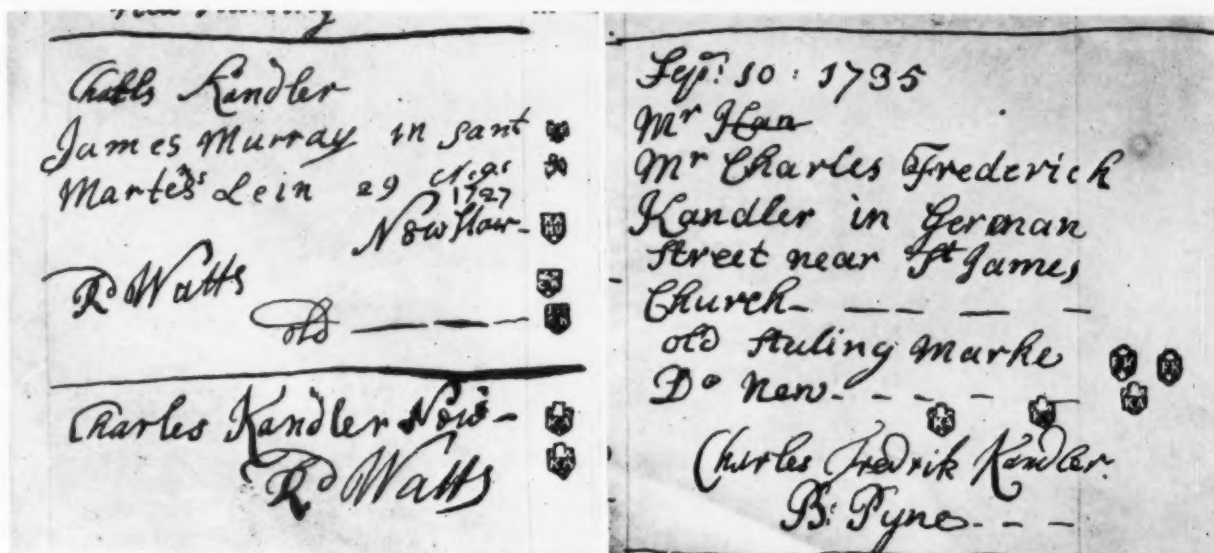
By Dr. N. M. PENZER, M.A., Litt.D., F.S.A.

THIS amazing object has been described as in all probability the most immense and one of the most elaborate pieces of decorative plate in the world. Sir Charles Jackson once called it the most magnificent example of English plate of the rococo period, and added that in his opinion it was superior in design to any example of the much-lauded work of Paul Lamerie. Whether we concur with such eulogies or not is of little importance. The point surely is that here we have a piece of plate, made in England and long since taken from our shores, that has evoked unstinted praise from some of our leading experts. The least we can do, then, is to find out all we can about it, examine it so far as photographs will allow, and form our own opinion on its merits.

At the very commencement of our inquiry we find that its history is as remarkable as is the object itself. We should imagine so great a wine-cooler to have been made to the order of some royal house, or at least of a member of the British aristocracy. But, on the contrary, it appears to owe its origin to the personal whim of a certain Henry Jernegan, or Jerningham, a goldsmith of Russell Street, Covent Garden. Although he is described in Sir Ambrose Heal's *London Goldsmiths* simply as a goldsmith of Russell Street from 1735 to his death in 1761, he appears to have been also a banker. F. G. Hilton Price, in his *Handbook of London Bankers*, 1890-91, p. 93, says that in *Kent's Directory* for 1736, among the bankers is found the name of Henry Jernegar, goldsmith, of Great Russell Street, Covent Garden. By the *London Gazette* this Henry Jernegar, described as a goldsmith and banker, was required to surrender as a bankrupt in July, 1723. Although both the spelling of the name and the name of the street are incorrect, Hilton Price

assumes that Jerningham is intended, as he was buried in St. Paul's, Covent Garden, and that from the entry in *Kent* it would appear that he settled with his creditors and resumed cash payments. Both names and dates seem to have got muddled, for Heal (*op. cit.*, p. 184) gives a Henry Jernegan of St. Paul's Churchyard as being bankrupt in 1720, as of the "Sun," Russell St., Covent Garden, in 1723, and of Great Russell St., Covent Garden, in 1736! Whatever may be the facts, we can conclude that by about 1730 the man we are considering had become a banker-goldsmith of sufficient wealth—or else had found a wealthy patron—to order, on his own initiative, a wine-cooler to be made by another goldsmith at a cost hitherto unsurpassed. His solvency may possibly be explained by his high social standing, for he was the fourth son of Sir Francis Jerningham, 3rd Bart., member of an ancient and distinguished family. In recording his death on October 8th, 1761, the *Gentleman's Magazine* described him as "Mr. Jernegan, jeweller, brother to Sir George Jernegan, Bart." The alternative spelling of his name is explained by the fact that when Sir Henry Jerningham, the adherent of Queen Mary (1553), became the founder of the Cossey branch of the Jernegan family, he spelt his name Jerningham in order to distinguish his branch from the Somerleyton Jernegans. Nothing seems to be known of Henry's work as a goldsmith except for the fact recorded in the Apprentice Records of Goldsmiths' Hall, that on June 3rd, 1706, he was apprenticed to Anthony Nelme for seven years. We only come upon him years later when he was occupied in producing the great piece of plate which is the subject of our present inquiry.

Having roughed out the design for his proposed wine-



From the Register at the Assay Office, Goldsmiths' Hall, the 1727 marks of Charles Kandler and James Murray, and the 1735 marks of Charles Frederick Kandler.

cooler, Henry Jerningham looked around for a leading engraver and antiquary to put his ideas on paper. His choice fell upon George Vertue, now at the height of his fame. He had been elected a Fellow of the Society of Antiquaries on its revival in 1717, and held the position of its official engraver. He duly made a sketch of the wine-cooler which was approved by Jerningham, although various modifications were subsequently made. This sketch still exists, as it was presented to the Society of Antiquaries by Vertue on September 4th, 1740.¹ It is of importance to our inquiry because of the notes written on both sides of the sheet. On the recto we read:

The First design or Sketch made. Invented by GV [George Vertue] for that large Famous Silver Cistern exhibited to the publick when finished by Mr. Henry Jerningham and Sold by way of Lottery . . . the chance fell to . . . Batten Esqu. of Sussex. The Plate working Silver Smith . . . Kendelar [sic] a German. The Modeller in Wax Mr. M. Rysbrake. For the figures and boss relieves besides several chasers were employ'd to finish it, at work at least of three years, to compleat it.

On the verso is an horizontal sectional outline with concave corners—the flutings of the sketch. Here Vertue has written:

This is the first proposition. this shape was delivered first to be forged out at the Mill from one great lump of Silver. To make the Cistern bigger a little than any one in being. At least an inch, and to make it better and more excellently workt by the best hands possible.

The information contained in these notes is fully substantiated from other sources. Taking things in their proper order, we start with the goldsmith chosen by Jerningham to carry out the work—Charles Kandler. This is, of course, the English form adopted by this particular member of the German Kaendler family, who appears to be the first recorded goldsmith of the name to enter his mark at the Hall. As the Kandler marks are somewhat complicated and certain points still remain obscure it will be necessary to give as much information on the subject as possible. Charles Kandler probably arrived in London about 1726 and looked round for a partner with whom to start business. He found a certain James Murray, a plate-worker, of St. Martin's Lane, Westminster, and on August 29th, 1727, the two men entered their joint mark both in Sterling or Old Standard as IM over CK, and in Britannia

or New Standard as KA over MU. In the Record Book at the Hall their address is given as "Sant Martens Lein." At the same time Kandler entered his own Sterling mark, a roman capital CK with a pellet or mullet below in a shaped shield. Two impressions of this mark are given in the Records, one upside down. The size of the spot varies, and in the example shown by Jackson (p. 185) it has become a rosette or five-pointed star—but this is probably a faulty impression. The Deputy or Duty Warden, Richard Watts, signed his name as supervisor of the entry, and a thick line is drawn across the page. But immediately below the line Kandler's name occurs again, now adding two impressions of his own Britannia mark, a roman KA with a mitre above and a pellet below. No date is given, so we can assume that it was also 1727. The signature of Richard Watts appears again. Exactly why Kandler was so particular in having a Britannia mark, which had ceased to be obligatory seven years previously, both for his joint mark and his own, is not clear—especially as Murray never troubled to have one for himself. But this is not all, for now he decided to have a second Sterling mark incorporating the mitre with CK with a pellet below in a shaped shield. Now for some obscure reason the mark was never entered at the Hall—possibly because it was merely an alternative of a mark already entered. It occurs twice on the rococo kettle at the Victoria and Albert Museum, and again on four waiters sold at Christie's on July 24th, 1946. The mark, as such, is given in Jackson (p. 144) as being found on a toy paten of 1686, but there is something very suspect here!

How long the partners remained together at St. Martin's Lane is not known, but we may assume that Murray died shortly, for we hear nothing of him again. All we know for certain is that by 1735, a year after he had finished making the wine-cooler, Kandler had become a "goldsmith of St. James, Westminster." This is proved by the indexes to the apprentices of Great Britain extracted from the Inland Revenue books at the Public Record Office.²

Here there are two references to Charles Kandler, both in 1735. The first records the apprenticeship to him of Ralph Wilberforce (vol. 32, p. 6320), and the second of James Rigby (vol. 25, p. 4932). In both cases Kandler is referred to simply as "of St. James, Westminster." In vol. 21, p. 4025, reference is made to a Charles Frederick Kandler as master to William Moody in 1743. Now as he is also "of St. James, Westminster," he may well have been a nephew or cousin of Charles, who had come over to



On the left the Kandler kettle from the Victoria and Albert Museum and above the marks at the base of the Kettle.

join him now that he was alone and fully established and successful in his trade. It would appear that he dropped his first name, doubtless better to distinguish him from Charles, for in 1735 a Charles Frederick Kandler entered his mark which was exactly the same as was used by Charles—namely, KA below a mitre—but his Sterling mark was FK with a coronet above and rosette below. His address was also St. James, Westminster, but given in greater detail as "Gerenan [Jermyn] Street, near St. James Church." I suggest that uncle and nephew (if this was their true relationship) lived together here.

In 1778, another Charles Kandler registered his mark, CK in a plain oblong stamp, of the same address. He may have been a son of Frederick, but nothing definite is known of this branch of the Kaendler family. It would be of particular interest to know if Charles Kandler, senior, was any relation to the famous Johann Joachim Kaendler of Meissen fame. If so, it might help to explain how the wine-cooler reached Russia so quickly and unobtrusively. But of this more anon.

Before continuing the history of the wine-cooler, we may well ask why Kandler was chosen for such a great task, and what plate he had produced from the time he entered his mark in 1727 until he started on Jerningham's commission a few years later, and also what is known of his work until 1793, when he is supposed to have died. There is, however, no proof that our Charles Kandler is the one referred to by Heal, *op. cit.*, p. 186, as being at Jermyn St., St. James's, from 1778 to 1793. As we have seen, Charles Kandler, junior, had registered his mark in 1778, and it must surely be he who retired or died in 1793. No plate whatever bearing any of Kandler senior's marks seems to be known later than about 1750.

As compared with Frederick Kandler's output, which was very great, work by Charles Kandler is of the utmost rarity and very little ever turns up in the auction rooms. Mr. Arthur Grimwade, of Christie's, has been through their records and is able to find only about a dozen pieces which have been sold in over fifty years. Details of these are given at the end of the present article. From several of these

pieces which have been examined, it is clear that Kandler's work was of the highest quality, and while often indulging in rococo designs, rich ornamentation and elaborate chasing, his masterly command of taste and scale never led him into such gross errors of judgment as we see in some of Lamerie's later work.

Besides the pieces listed in the Appendix, mention may be made of a very fine pair of silver-gilt salvers of 1732, made for the Duke of Cleveland and Southampton. They have elaborate rococo borders enriched with the heads of putti and fauns, while the main body of each is covered with beautiful chasing of arms, ciphers and crests. Apart from the kettle at the Victoria and Albert, they have a very charming sanctuary lamp, stamped only with the "CK above a mullet" mark. As all three Kandlers are known to have made Roman Catholic church plate, it is quite possible that other such pieces by Charles senr. will turn up in unsuspected places.

In view of the connection of the wine-cooler with Russia—to be discussed later—it is of particular interest to find another piece of Kandler's work at the Hermitage,³ and a most beautiful piece of craftsmanship it is. Briefly discussed and illustrated in the *Burlington Magazine*, the writer, Paul Derwis, describes the piece in question as a mirror in a cast silver-gilt frame composed of scrolls in the late baroque style. "It rests on four scroll-feet decorated with heads of Mercury and Apollo, and is surmounted by four cast and chased eagles holding in their beaks branches with leaves and berries in natural colours. The frame is decorated with applied silver branches of flowers which are not gilt and with all kinds of insects, naturally coloured, sitting upon them. Two frogs and a lizard decorate the middle of the stand. The upper part is surmounted by the Russian Imperial Eagle under a crown." The questions which naturally arise are what is its date, for whom was it made and when did it reach Russia? Mr. Derwis made the mistake of thinking that just because a goldsmith makes a piece of Britannia standard that it must necessarily date between 1697 and 1718-19. Unfortunately the date-letter is described as undecipherable, and we only have what information Mr. Derwis obtained to go on. It is said to have belonged to Peter III of Russia and to have come from Oranienbaum where he resided at the Imperial Palace, which had been assigned to him by his aunt, the Empress Elizabeth, in 1743. It is clear, then, that the mirror was presented to Paul at some date after 1743, perhaps at his wedding with Sophia Augusta Frederica, the future Catherine the Great, in August, 1745. It is quite possible that Kandler had been specially commissioned to make the mirror, for his name as the creator of the great wine-cooler, which, as we shall see later, had been at St. Petersburg since 1739, must have been well known to the Russian agents, if not at the court itself.

(To be concluded)

REFERENCES

- ¹ Soc. of Antiquaries. *Vertue, Drawings*, Vol. 1, p. 83.
- ² I have to thank F. Raymond Smith, Guildhall Librarian, for drawing my attention to this reference.
- ³ "Some English Plate at the Hermitage," *Burl. Mag.* July, 1935, pp. 35, 36.

NOTES ON FURNITURE

ROCOCO MIRRORS AND A CHIMNEY-PIECE

BY THOMAS JOHNSON

Fig. I. Chimney-piece
in carved pine. c. 1755.
Courtesy Victoria and
Albert Museum.

UNTIL the closing years of the XVIIth century mirrors were never very large, and, indeed, until towards the end of Elizabeth's reign they were still often of burnished metal, glass being a rarity imported from Venice. After the Restoration, however, the growing skill of manufacturers at Vauxhall and Southwark was able to produce large sheets without breaking, and the decorative potentialities of mirrors and overmantels in mirror glass were rapidly exploited. Some of them were very large, as for example those supplied by Gerrit Jensen for Queen Mary's Gallery in Kensington Palace (*Dictionary of English Furniture*, Fig. 43), which reach from mantelshelf to cornice. The glass is divided by straight glazing bars and framed with festooned drapery, with S-scroll at the base and garlands of flowers in the style of Grinling Gibbons. Overmantels of this importance are rare, and despite, or perhaps because of their elaboration, they are not always successfully related to the fire-place. More modest overmantels usually had a frame in walnut, decorated glass, japanned, or gilt, and were of simple design subordinated to the architecture of the room. They were divided into panels, adapted to the form of the mouldings on the wall, usually with a centre and two wings. Although conceived in combination with the fire-place, the overmantel was not constructed with it in one unit; this was a rococo innovation. Fire-places were most often of marble. A slightly later type of overmantel was simpler still, being no more than three panels of glass with a picture incorporated above them.

The William Kent epoch, with its emphasis on architectural severity of form, produced a standard design for mirrors of upright shape with a pediment, and the overmantel mirror fell rather into neglect, partly perhaps because it was felt that something grander was needed. The fire-place and the space above it was designed as a whole—marble, panelling, mouldings, and carving—in a monumental style, often with a painting set into it. This formed part of the structure of the room and did not allow of anything else being hung upon it. It was not until French fashions began to take over, soon after 1740, that the carved overmantel really came into its own.

Fig. I is a fine example of about 1755 which was formerly Winchester House, Putney. It is in carved pine, originally painted, and it shows how the overmantel might be combined with the fire-place in a design conceived as a whole. The



continuation of the carving over the marble slip, a treatment only possible in the rococo style, is found in many contemporary pattern books, and the whole structure was called a chimney-piece. Although large and elaborate, this piece is comparatively restrained; there are none of the Chinese, Gothic, or naturalistic motifs seen in more extreme designs, and it is composed almost entirely of foliated C-scrolls. The designer is not known, and the piece has been reproduced as an example of what might be called the formal rococo, as compared with highly fanciful designs, like the chimney-piece shown in Fig. II, which there are good grounds for attributing to Thomas Johnson.

This remarkable piece is in carved pine, neither gilded nor painted, although it may originally have been lightly stained. The design is unusual and marks the limit of naturalism attained in the search for novelty. The lower part, forming the fire-place, is of a simple elegance, which one might expect to be surmounted by a plainer version of Fig. I. The naturalistic treatment of the mirror frame comes almost as a shock, yet it has been skilfully linked to the fire-place by the scrolling on the base, and there can be no doubt that both parts were designed together. The oval frame is in the form of a branch with clusters of oak leaves and acorns; on the cresting, an eagle perches on its nest containing two eaglets; on the base stands a fox, with a firebrand in its mouth, looking up hungrily. The quality of the carving is remarkable, particularly in the way the grain of the wood has been used to suggest form and texture. On the underside of the eagle's outstretched wings (Fig. III) the marking of the feathers is indicated by the grain, and similarly where the clusters of leaves grow out of the branch of the frame.

This chimney-piece was removed quite recently from Halswell Park, Somerset, a fine XVIIth-century house



Fig. II. Chimney-piece in carved pine, probably by Thomas Johnson, circa 1760. Courtesy Messrs. Norman Adams, Ltd.

which is now being converted into flats. It was built in 1689 by Sir Halswell Tynte, and it contained some fine ceilings, not unlike those at Ham. Further embellishments were added by Sir Charles Kemeys-Tynte, who succeeded in 1740 and remained at Halswell until his death in 1785. He had the garden re-designed by Capability Brown, complete with temple and grotto, and was doubtless also responsible for this chimney-piece. In an article on the house in *Country Life* (November 21st, 1908), there is a photograph of it in position in the boudoir. It had then a finial above the eagle in the form of an oak branch which has since been lost, and the eagle was shown holding in its beak the limp body of a fox cub. This has been removed, no doubt on account of its slight gruesomeness, and the end of the beak restored. The cub, in itself a clever piece of carving, is preserved separately.

The animals and the naturalistic foliage suggested Thomas Johnson as a likely maker, and the design for the upper part is, in fact, to be found on Plate 9 (Fig. IV) of his chief work, *One Hundred and Fifty New Designs*, published at the Golden Boy in Grafton Street, Westminster, in 1758, with a dedication to Lord Blakeney. Another edition, with the plates in a different order, appeared in 1761. The finished work follows the design pretty closely, with some variations,



Fig. III. Detail of Fig. II.
Courtesy Messrs. Norman Adams, Ltd.

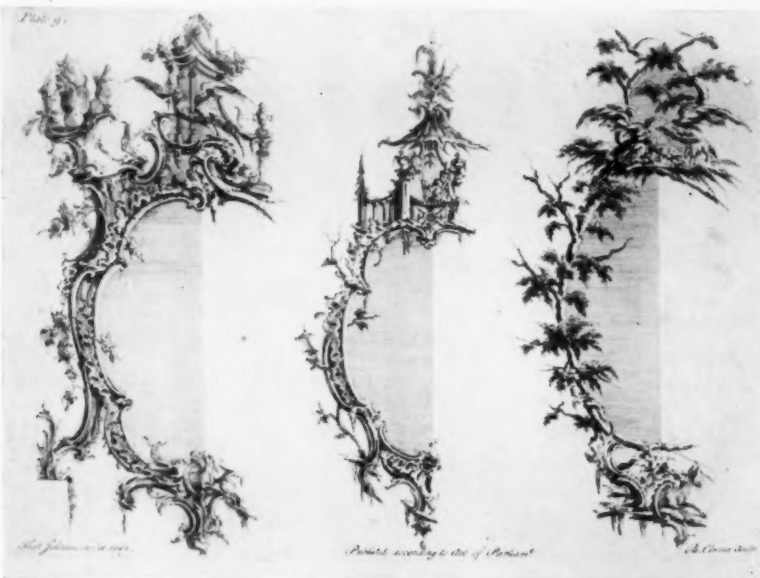
all of which are improvements. The finial (now missing) is simplified into a single branch; the fox is shown complete, instead of emerging rather awkwardly from a C-scroll, and the scrolling at the base of the oval has been adapted to harmonise with the fire-place below. The eagle corresponds closely, but not exactly, and is, in fact, taken from another of Johnson's designs for a whole chimney-piece (*New Designs*, Plate 36, dated 1756, repr. Edwards and Jourdain, Fig. 79), where it is surmounted by a figure of Ganymede. The bird itself, with widespread wings, the claws hidden, together with the rather odd form of the nest, is here faithfully followed.

Unfortunately, no documents have survived which would prove that the carving is by Johnson himself. But this is, to say the least, very likely. To begin with, this type of design is not common; naturalistic branches appear incidentally elsewhere, as in the centre design on Plate 9 (Fig. 4), but they seem to be peculiar to Johnson. Furthermore, the design is not well or clearly drawn and strikes one as among the more impracticable for execution in wood, so that it seems improbable that another carver would have chosen it to copy. The quality of the carving compares very favourably with other pieces from Johnson's designs and attributed to him. Very close in style are a pair of gilded oval mirrors at Corsham Court (Edwards and Jourdain, Fig. 75) based on Plate 10 in the 1758 edition of *New Designs*. These have a squirrel in the cresting and a dog on the base, the latter very similar in treatment to the fox on the present piece. The frame is decorated with naturalistic foliage in a comparable but rather less chunky style, as befitted a piece intended for gilding. A pair of large mirrors at Hagley (Edwards and Jourdain, Fig. 80), where there are several pieces probably by Johnson, are in carved and stained deal, and the uprights are entwined with oak leaves and acorns almost exactly similar to those here. Fig. V shows an overmantel attributed to Johnson in which the carving is lighter, one might almost say flimsier. The figure of Ganymede and the eagle which forms the finial is taken from Plate 36 of the *New Designs* already mentioned. It may be observed, however, that the eagle is, in fact, rather closer to the one in Johnson's Plate 9. These are small points, but they do show the way in which the designs were used. They were seldom copied exactly. Features from Johnson's Plate 36 are found in three separate works: in the chimney-piece here described, in the Victoria and Albert's overmantel, and in another chimney-piece at Fommon Castle, Glamorgan (Edwards and Jourdain, Fig. 78). Such correspondences of design and execution justify a fairly confident attribution of the pieces concerned to Johnson himself.

In Morimer's *Universal Director* (1763), Johnson is

ROCOCO MIRRORS AND A CHIMNEY-PIECE

Fig. IV. Plate 9 from *One Hundred and Fifty New Designs* by Thomas Johnson.
Courtesy Victoria and Albert Museum.



described as "Carver, Teacher of Drawing and Modelling and author of a book of Designs for Chimney pieces and other ornaments and of several other pieces." Nothing else seems to be known about him.

The "other pieces" were "Twelve Girandoles" (1755) and perhaps a few items contributed to other works. All his designs are elaborate and eccentric, full of naturalistic details in the form of figures, landscapes, and especially animals, often most illogically combined. The two other designs on Plate 9 (Fig. IV) are comparatively chaste, yet he claims in his preface that they "may be all performed by a Master of his Art." It was perhaps an exaggerated claim. But if he was an extravagant designer and a rather sloppy draughtsman (unless he has been badly served by his engraver), as a carver he is surely in the first flight. He represents the most extreme phase of the rococo, at a moment when neo-classicism was about to initiate a return to order. Johnson's designs may be compared with those of his contemporary, Matthias Lock, an artist of much wider range than Johnson, but who at one period was not unlike him. They both specialised in designs for mirrors, girandoles, and the like, and taken together their work illustrates an interesting development in the rococo style.

Lock was also a carver, but apart from his publications not much is known of him. His first work, *A New Drawing Book*, appeared in 1740 and it was he, with his collaborator,

Copland, who introduced the rococo style into England. Later, he seems to have worked for Chippendale and may be responsible for some of the designs in the *Director*. His interest as a designer lies in the fact that he spanned the whole of the English rococo, for his earliest designs are in the style of the Palladian baroque, and his latest are purely neo-classical. The volume of his drawings in the Victoria and Albert covers the period 1740-65 (the two examples reproduced, Figs. VI and VII, are sufficient evidence of his quality as a draughtsman) and contains examples in all his styles. One of the earliest is also the only one connected with a known work. It is of a side table in the massive architectural style of about 1740; the apron is carved with a mask of Hercules and lion trophies, and it closely resembles a painted and gilt side-table at Ditchley (Edwards and Jourdain, Fig. 82). On the same page is a drawing of a similar table, still with Vitruvian scroll-work round the frieze, but with a shapely rococo leg decorated with C-scrolls and paw feet.

The mirror, Fig. VI, shows the next stage of development. The form of the base scrolls and the broken pediment still has the firm lines of the Kent period, standing out through the decoration of birds and foliage, which are almost in the nature of whimsical additions, hardly to be taken seriously. In the next design (Fig. VII), the hint of classicism is diminished; the sweep of the curves is broader, the design less closely knit, the figures and animals larger and more important. In the two designs by Johnson on the left of Fig. IV, all trace of the classical has disappeared, and



Fig. V. Gilt Overmantel Mirror attributed to Thomas Johnson.
Courtesy Victoria and Albert Museum.



Fig. VI. Design for a Mirror by Matthias Lock.
Courtesy Victoria and Albert Museum.



Fig. VII. Design for a Mirror by Matthias Lock.
Courtesy Victoria and Albert Museum.

fantasy reigns unchecked. Others in the *New Designs* are wilder still, like an overmantel (Plate 34, 1758) of vaguely Gothic style, adorned with pinnacles, stalactites, swags, writhing candle brackets, and the ubiquitous C-scrolls combined into an approximate ogive. Another chimney-piece (Plate 30, 1758) has a vignette of a shepherd with two sheep, some ruins, and a large tree; elsewhere there are windmills, flights of steps, balconies, pagodas, with countless animals and birds disporting themselves incongruously all over the design. Lock, at any rate in his larger pieces, did not go so far, but some of his designs for girandoles are only slightly less bizarre and impracticable, although this is not so apparent on account of the fluency and precision of his drawing. Like Johnson, he is fond of animals, and birds of a somewhat attenuated form with long beaks similar to those in Fig. V. More formal designs with little naturalistic decoration, like Fig. I, are rarer. It is odd that only one example of Lock's work should be known, for his publications were numerous,

and he must be regarded as the best draughtsman among the designers of the middle of the century whose original drawings have survived. For a few years, between 1755 and 1765, he and Johnson were exponents of a distinct phase of rococo design in carving, characterised by an elaboration of naturalistic ornament, reaching, and sometimes over-reaching, the limits of practical application. Johnson knew no other style, but in the Victoria and Albert sketchbook there are drawings by Lock, presumably not later than 1765, in which rococo asymmetry has given way to classicism. A few designs for oval mirrors, surmounted by urns or medallions and draped with festoons of pendent husks, are of great purity and elegance, and of a type usually dated about ten years later. His latest works, *A New Book of Ornaments* and *A New Book of Foliage*, both published in 1769, contain the first engraved designs in the neo-classical style before the appearance of *Works in Architecture* by the brothers Adam in 1773-78.

CERAMIC CAUSERIE

THE BOWCOCK NOTEBOOKS

The rediscovery, after about a century, of the Bowcock bowl reported in *APOLLO* for July, 1956 (page 20) prompts the suggestion that it is time some further investigation was made into the activities of John Bowcock. Although many of his papers originally possessed by Lady Charlotte Schreiber have disappeared, extracts were published in the *Art Journal* in 1869 and have been reprinted from time to time. These extracts, together with a number of miscellaneous papers in the British Museum, provide a basis for research that may result in revealing details about the Bow factory itself.

A start may well be made here and now. Under the date of August 22nd, 1758, Bowcock noted: "At Nottingham. Called on Mr. Rigley; he says he was used ill about some figure Thorpe sent not to order, and has done." This passage refers to the fact that Mr. Rigley was annoyed at having been sent a figure by someone named "Thorpe," and as a result would have no more to do with the Bow firm. An advertisement that appeared in the *General Evening Post* for August 12th, 1756 (No. 3527), throws light on the identity of "Thorpe" and, at the same time, shows that it was because of the ill-behaviour of its representative that Mr. Rigley vented his anger on the Bow manufactory in general.

The advertisement runs:

"THIS is to give Notice, to all those it may concern, that as Joseph Thorp has been employed by the Porcelain Company at their Warehouse in Cornhill, and as their Rider in the Country, in both Situations he has been empowered to receive Money for the said Company, but as he has been discharged from the Service of the said Company, all those Dealers with the said Company are desired not to pay the said Thorp any Money on their Account, as it will not be allowed by the said Company.

N.B. Any Person that has any Stacks of Oak Top Wood to dispose of, may send their Proposals to the China Work at New-Canton, near Bow-Bridge, or to the Bow China Warehouse in Cornhill."

WORCESTER FIGURES

IT is within the lifetime of the present generation of collectors of ceramics that Worcester porcelain figures have been identified, and their identification accepted generally. Only some half-dozen pairs of different models have been recorded to date, and one may wonder how many more remain to be brought to light.

Examples of most of the accepted figures are illustrated, together with a précis of the facts that led to their identification, in Mr. H. Rissik Marshall's *Coloured Worcester Porcelain* (1954). From the evidence of contemporary visitors to the factory it is clear that figures were being made there in 1769 and 1771, and while it is doubtful if they were made much before the earlier date they may well have been produced for some while after 1771. The fact that the figures were made for a period of at least two years would lead to the supposition that more models than have been discovered so far remain hidden, and awaiting the glare of publicity.

It was not until about 150 years after they had been made, and after many years of argument, that the first figures were identified conclusively by reason of physical and chemical resemblances to known pieces of Worcester tableware. Since the "Gardeners" were accepted in the 1920's several other pairs of figures with related characteristics have been brought forward, but even after more than thirty further years of careful search on the part of a large body of collectors and dealers the total is strikingly small. Certainly the modelling of all the figures, although distinctive to the experienced eye, is by no means artistically outstanding, and may explain why they may not have proved more widely popular.

It is noticeable that not one of the known figures shows originality in conception. The "Turk and Companion" bear a strong resemblance to a Mennecy pair of earlier date (illustrated in the catalogue of the Exhibition of Porcelain at 149, New Bond Street, the Antique Porcelain Co., Ltd., June, 1951, page 41), and are not dissimilar from some English stoneware figures of the 1750's which, in turn, are based on Bow and Meissen



Plymouth Porcelain Figure of a Gardener.
Plymouth City Museum and Art Gallery.

originals. More noticeable is the close likeness between the Worcester "Gardeners" and a Plymouth original, illustrated on this page, and two figures of seated musicians (*op. cit.*, page 36, not examined by the writer) and prototypes from the same source of which specimens are in the Schreiber Collection (No. 683).

The similarity in the design of certain bases of figures is also noticeable; the "Gardener" shown above has a base comparable to that on a Worcester version in Mr. C. W. Dyson Perrins's collection, and to that on a "Turk's Companion" sold recently at Sotheby's (June 26th, 1956, lot 157). At the same time it may be remarked that the ubiquitous "Tebo" left his well-known imprint on examples from both these factories, and it is not at all unlikely that he may have been the cause of these resemblances. The choice of models for such Worcester figures as we know to have been made seems, therefore, to have been as unoriginal as it was limited. In view of this, there is something to commend the suggestion, made some years ago, that they were no more than a short-lived experimental production.

One further point arises: the decoration. The painting on all the known coloured figures shows a general similarity that is marked by the richness of the Sèvres-style palette employed upon them, and by the care taken over the brushwork. Apart from the high quality of the gilding, which is common to all Worcester porcelain, it is difficult to match the decoration on the figures with that on pieces of tableware. Can this be taken to point to a factory, or an outside decorator, who was employed solely on these figures? As yet there is no evidence that this is the case, although slight evidence in favour of an outside decorator is the fact that a proportion of the known figures is uncoloured, which shows that they were sold in that state and, presumably, might have been obtained for decorating at the time of manufacture. If the painter worked outside the factory, say, with James Giles, would his work have been confined solely to Worcester, and not be found equally and recognisably upon figures and groups from other kilns?

VIEWS and NEWS of ART in AMERICA

By Professor ERIK LARSEN, Litt.D., M.A.

THE press of subject-matter accumulated during the past season must be held at fault for my omission to review a striking event. It is therefore fortunate that the current slackening-off permits to redeem the quite involuntary oversight.

Washington, Cleveland, Boston, San Francisco and New York had the privilege to welcome a loan exhibition of 153 German drawings of the XIVth to XXth centuries, organised by the West German Federal Republic and placed under the directorship of Dr. Peter Halm, from the Print Room of the Munich Museum. At the Metropolitan Museum of Art, the show was enriched by the addition of further drawings from the Robert Lehman Collection and the Pierpont Morgan Library, as well as by supplementary drawings, paintings, sculpture and art objects from the museum's collections and those of the Cloisters. It became thereby easily the most comprehensive display of German art ever shown in this country.

The simple fact of seeing so many outstanding German drawings, hailing from famous collections such as the Print Rooms of Berlin, Munich, Nuremberg and Cologne, side by side, makes the critic cognisant of recurrent common form patterns and modes of expression that undoubtedly come under the heading of national characteristics. Hence a welcome opportunity is afforded for valid evaluation of that country's contribution to the artistic patrimony of the entire European intellectual community.

It becomes immediately clear that, as far as the plastic arts are concerned, Germany's artistic genius has never lain in a painterly direction. Its strength is not to be found in delicate colour perception or sensitive shadings, but rather in stark and powerful rendering of subjects chosen with an eye to functionalism. This fully bears out Dr. Halm's statement contained in the foreword of the exhibition catalogue, in which he stresses the fact that the graphic arts, and drawing in particular, have always played a more important part in Germany than in any other country. Draughtsmanship, it may be inferred, constituted for these artists an end *per se*; their aim was directed mainly toward faithful reproduction of nature, without tempering realism by means of aesthetical selectivity. The product makes for utter faithfulness in portraiture that would consider the kind of elegant embellishment with which Van Dyck endowed his models as an act of artistic treason. "Be you paunchy, afflicted with a misshapen nose or a wart on the forehead—yon German artist will represent you thus and no other! It has been written that the procedure constitutes . . . the German form of idealism which saw beauty even in imperfection, in the distorted and the broken . . ." However, does the suggestion not appear rather far-fetched?

Exaggerated love for truth in artistic rendition, slavish clinging to the model—all distinctive features that pervade German graphic art to the point of constituting national characteristics—are the proper of overwhelmingly artisanal preoccupations. The craftsman prevails over what we nowadays are accustomed to call the artist; one aimed at a decent piece of honest workmanship, and neglected in the process the *envolée* of less earthbound imagination. . . . That is, perhaps, also the inherent reason for the meticulous finish of each and every item. Whereas in Flanders or in Italy the drawing found its *raison d'être* in the rapid annotation, or as a strictly preliminary stage for some kind of other work, most drawings in this exhibition do not demand or exact a transfer into another medium. The artist's purpose was attained by means of pen or pencil, and he generally appeared satisfied with the result.

Another attribute common to German drawings is their plasticity. One cannot but be impressed by the way these heads stand out against the background, as if hewn out of marble or carved out of wood. Take, e.g., Hans Baldung's "Portrait of an Aristocrat" dated 1581: the pitiless likeness of the sitter is nowhere softened by the saving grace of spirituality, which would have been a Fleming's contribution. But there does nevertheless exist a peculiar quality of expressiveness, an inner dynamism in the stocky body and compelling head, that become eminently reminiscent of sculptural dimension.

Our thoughts meandered thus while gazing at works starting with the end of the XIVth century and going on to a half-length "Portrait of a Girl" by the Master E. S. Albrecht Dürer



Côte du Jallais. By Camille Pissarro. French, 1830-1903.
Lent by Mrs. Walter Sachs.

was represented by twenty-four drawings at the Metropolitan, of which four very beautiful ones, including the artist's earliest self-portrait, were lent by Robert Lehman. It was a treat to follow the great master's various phases of development, from the "Two Young Riders," a pen-and-ink drawing of c. 1500, to the magnificent "Head of St. Mark,"—a metal-point sketch of 1526. The XVth century, one of the most outstanding in Germany's artistic development, brings Hans Baldung Grien; the two Lucas Cranach; Matthias Grünewald; and such Swiss artists as Urs Graf and the two Hans Holbein, who strictly speaking had no place in a show featuring German and not by extension Germanic draughtsmen!

Foreign influences make themselves felt with respect to two outstanding artistic personalities, both active at the borders of Germany's linguistic limits: in Colmar on the Rhine, Martin Schongauer translated during the XVth century Netherlandish thought currents into charming and pure images that happily lack the blocklike rigidity of habitual German construction. To the south-east, Albrecht Altdorfer founded the so-called "Danube School," reflecting the then already highly civilized charm and lightness of the Viennese Court, pioneering in the approach to pure, sometimes almost "romantic," landscape.

By the end of the XVIth century, German art suffered an eclipse that paralleled that region's political misfortunes. Although interesting examples by XVIIth and XVIIIth century artists, e.g., Adam Elsheimer, Wenzel Hollar, the Asam brothers, Daniel Chodowiecki and Angelica Kauffmann were included, it is with the XIXth century only that draughtsmanship becomes really noteworthy again. The show provided a wide selection by masters such as Caspar David Friedrich; Wilhelm von Kobell; Hans von Marees; and Max Liebermann. The Metropolitan Museum added from its own collections drawings by Mensel and Schwind, and a version of Boecklin's famous painting: "The Isle of the Dead." Drawings by Lovis Corinth and a "Self Portrait" by Kaethe Kollwitz afforded a glimpse into modern times, that the original German selection had, unfortunately, failed to provide.

A special summer show at the Metropolitan consists of a group of Modern European Paintings belonging to private collectors. The works on exhibit belong mostly to the Impressionist movement, although some more recent Parisians, as well as Juan Gris, Salvador Dali and Klee are included. Mr. and Mrs. Richard J. Bernhard lent a richly coloured Monet "View of Argenteuil"; the Chester Dale collection is represented with two paintings by Modigliani; and Mrs. Walter Sachs participated with an especially important Pissarro: "Côte du Jallais."

CORRECTION: On page 59 of the August issue errors occurred in the caption under the illustration of Paul Frank, Ltd., 26 Gloucester Road, S.W.7. It should have read as follows: A Chippendale Gainsborough chair circa 1760, with a mahogany candle table, circa 1750, also a silver teapot by William Vincent, hall-marked 1780.

A SHAFT FROM APOLLO'S BOW: This is To-morrow—or is it?

THE exhibition at Whitechapel under the prophetic title "This is To-morrow" adds a new horror to longevity. The idea, so far as my depressingly normal intelligence could grasp it, was that eleven groups of architect-sculptor-painter had come together to fill that number of sections of the gallery made maze-like to accommodate them with "artefacts" which indicate how they will create the human environment just as soon as they are given the opportunity. Whenever I see the word "artefact" I know what's coming to me, and this was more artefactual than anything I have yet seen. What, for example, is one to make of a wall surface of approximately a hundred square feet into which hundreds of 4-inch square-headed nails have been driven so that they stick out about three and a half inches in a meandering river of rusty metal several inches wide serpentine down and across the surface, encountering in their journey a cloud of wire-wool upon which an outsize pine-cone hangs perilously? The three creators of this, in the piece of the catalogue given to them, explain in printing at all angles sprawled all over the page, that among other things they LOVE:

"gravy, tea-stains, a 40-inch bust, 1,132 miles an hour, phlegm, disregard for ordinary decencies, confusion, and deep penetration";

whilst they HATE:

"dove grey, Mozart, the English way of life, the Church, fine furniture, health, beauty and the teachings of Christ." This undergraduate obscenity and blasphemy may be taken in juxtaposition with the fact that at the head of those who have given financial aid to the affair is the Arts Council of Great Britain. Which only shows how tolerant the English way of life is, and how well the Arts Council spend our money for us.

This exhibition, like Shadwell in Dryden's poem, "never deviates into sense." Perhaps some of the constructional abstracts of Victor Pasmore show a certain tidiness. One might have feared that the menace of the future was in a streamlined functionalism which left no place for any grace-note of art in

human living. Not at all. Everything is amorphous, every surface is messed up with lumps of plaster or concrete or something, usually in dirty shades of grey or mud-colour. Whole walls are covered with bits and pieces of magazines, newspapers and cinema posters stuck on haphazard and with lots of bits of naked girls among them. The studio and dealers' name for this is "collage" and I must agree that it sounds important that way. But it isn't: like the rest it is just an untidy mess with a slight nasty-mindedness about it. Any exception, such as the walls of a synthetic material called "Bellrock" and another of vari-shaped concrete blocks demonstrated by an architect, John Weeks, transports us into another world where use and practicability operate. The rest, from the ill-balanced lump of plaster on the top of another shapeless column of plaster in the entrance hall, throughout the whole show, is pretentious bunk, which could only impose on the naïve mind of a member of one of the government-subsidised "Councils" for the promotion of culture at home or abroad, or a gallery director with a fear-neurosis of not being "in the swim," which is an occupational disease of these entrenched bureaucrats.

Incidentally a word should be said of the catalogue. It costs five shillings. It is, of course, loose-leaf bound with one of those horrible spiral coils of plastic which have every conceivable disadvantage from the viewpoint of any booklover. It is very shy of capital letters, and typographically is based entirely on the principle of being different, however silly that difference is. Moreover, it is completely unintelligible in the highfalutin style, which means exactly nothing in words of seven syllables. So the mystified visitor need not look for any help in that direction.

May I add that quite ceaselessly a juke-box (that beloved tune creator sacred to the pin-table saloon) screams the poorest kind of popular contemporary music, punctuated by barbaric yawns and squeals which came, I believe, from a contraption bidding one "Speak" into a speaking-tube nearby. This ensured pandemonium. I did not stop to discover whether among the records was: "O Death, where is Thy Sting."

THE NORTHERN ANTIQUE DEALERS' FAIR

THE sixth Northern Antique Dealers' Fair will be held, as in previous years, at the Royal Hall, Harrogate, and runs from September 10th to 15th. It has sometimes been supposed that the trade in works of art is confined almost wholly to London and the South of England, and that there is nothing to be found in the smoke of the industrial North. Harrogate itself is, however, one of the best of all provincial towns for antiques, and many Northern dealers hold stocks no less comprehensive than elsewhere. In quality and scope, the exhibits here, which are submitted to an advisory committee in the

usual way, maintain a standard that is very far from being "provincial," and has in previous years compared very favourably with that of the three Fairs in London.

An additional attraction is a loan exhibition of pieces from Castle Howard, Harewood House, Newby Hall, Rudding Park, and other Northern country houses. Many of these exhibits cannot normally be seen by the public, and since they include some of the finest English furniture ever made, the opportunity of seeing them would by itself make a visit to the Fair worth while.

QUINNEYS LTD.,
49-61, Bridge Street Row, Chester.

A lacquer fitted cabinet on original silver gilt carved wood stand. Overall size: 46 in. x 24 in. The original brass work is very fine.



CHARLES WALKER & SONS, LTD., of Harrogate,
in conjunction with The House of Perez.

One of a set of XVIIth-century Brussels tapestries on the history of Hannibal and Scipio.

THOMAS BELL,
12, Saville Row, Newcastle upon Tyne.

A Sheraton lady's writing and work table, c. 1790.



COVER NOTE

A WORK of art is generally also a document of social and historical significance. The portrait of the handsome young peeress illustrated on our front cover forms no exception to this rule. From it we can learn very nearly all that we need to know about her period and social strata. All the pomp and circumstance, all the pride and prejudice of the Georgian era are mirrored there in the sumptuousness of attire and haughtiness of mien. This is not the mellowed tradition of an ancient kingdom but the pulsing strength of a young Empire in the making. It is almost inevitable that this portrait of a contemporary of Wellington and Hastings should evoke for us one of these Roman matrons at the court of the Caesars whose intricately curled coiffure and splendid attire—heavy, ruby-encrusted gold jewels, and white tunic with crimson toga—would nearly answer that of the young English peeress save for the ermine flecking of the court mantle.

An awareness of the influence of Romanticism is not absent; there is a suggestion of "Gothicism" in the costume of dark velvet worn by the young boy, with the great lace collar "aux Enfants d'Edouard," and the prevailing fascination with the exotic East is revealed by telling details: the tropical waxy white bloom in the lady's hair and the parrot in the background.

Of the sitters themselves nothing is known save what is obvious at first sight: beauty, position, and wealth. That the painting was destined to adorn a palace is made evident by the regal mood and magnificent colour scheme, of a character that would be suitable only in surroundings of utmost richness. The union is most daring of brilliant white with several variations of crimson. Note, for instance, the vividness of the scarlet mantle against the darker curtain of the same tone, both serving as a foil for the lustrous snowiness of the satin gown, with stark, sculptural folds.

The type of feminine beauty is the ideal of the age, as Lawrence created it: proud small head on a long swan's neck, low marble brows with overshadowing clusters of dark glossy curls, pursed carmine mouth, large, well-cut almond-shaped eyes, and these clear tones of complexion for which English women are famous. Over it all, this indefinable expression, at once vivacious and languid, candid and sophisticated, that replaced the tender and poetic wistfulness of Gainsborough's creations—and that would later dull into the vapid primness of the Victorian "female." The child's head, not in point of likeness but of technical approach—especially of contraposto of the head and of the swirling highlights on the hair—can interestingly be compared to the sketch of a boy, in red and black chalk, by Lawrence, ex. Coll. Keightley.*

At the height of his triumphant career Sir Thomas Lawrence, P.R.A., conferred the privilege of sitting for him as crowned heads confer an audience or a decoration—and indeed several crowned heads were generally to be found among those who, not always successfully, aspired to be counted among the chosen few. A mere countess or marchioness, as the subject of this portrait probably was, had no special claim to press for attention, when queens and princesses must wait their turn. Her chances nevertheless were good, for Sir Thomas's boundless extravagance and love of luxury left him for ever impecunious, and ever more and more commissions were needed to fill the gaping void in the artist's treasury. Ready cash at home often held more attraction than the most signal honours at a foreign court—that of the Vatican, or of Louis Philippe, for instance. The glorious day was sure to come, sooner or later, when it would be possible to mention casually that one was now engaged in posing to Sir Thomas for one's portrait—a final culmination of social achievement, a certificate of wealth and elegance issued only, as is usually the case, where the guarantee was in every respect superfluous.

On one point artist and sitter agreed, we may feel confident. There was no wish on either side for a characterisation of deep spiritual import. The lady wished for beauty, brilliance, and elegance—no doubt, her husband concurred—and of these Sir Thomas could furnish ample stock, if it were wanting in any respect. We can hardly blame him in justice for feeling that this charming bird of fashion was not a proper subject for the psychological characterisation of which he was well capable when he so desired. We know what he could achieve when faced with characters of strength and depth, but those are *rara avis* in any age. Can we not say in fact that, in this example as in so

many other glamorous feminine images, the portraitist would have failed his trust to us if he had shown the models not as they were in truth, but his own reflection through them? It was the honour and pride of Lawrence not to trespass the limits of the sitter's personality—yet, in most cases, such as he could so well have overshadowed with his own. His artistic probity in this respect is too seldom fully recognised, yet should be counted evenly with his dazzling virtuosity.

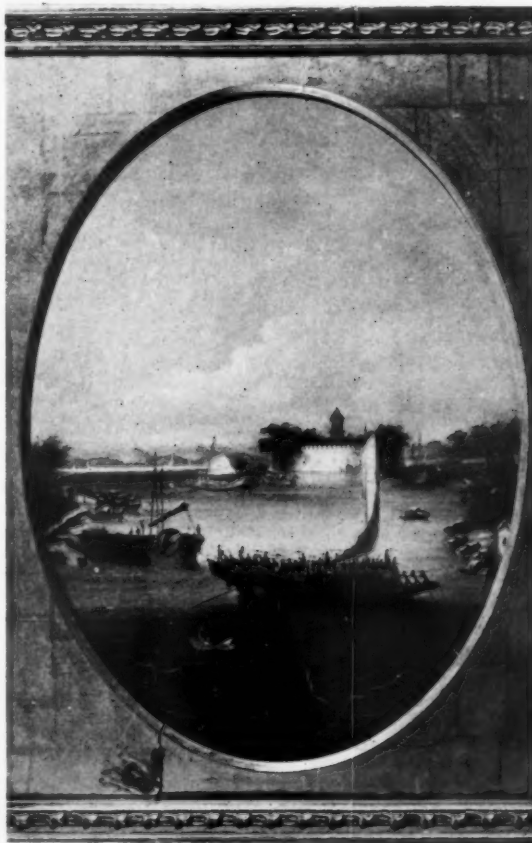
M. L. D'CUNINGHAM-MASTAL.

* Now, Mr. E. Croft-Murray. Illustrated Plate CXL, 327, in Jolo A. Williams "Early English Water Colours and Some Cognate Drawings by Artists Born not later than 1785," London. *The Connoisseur*, 1952.

MISCELLANY

LIFE IN THE TREATY PORTS OF CHINA

Dear Sir,—In looking over a back number of *APOLLO* (June, 1949) I have come across an article by Judith and Arthur Hart Burling, on the lost Chater Collection of pictures which portray life in the Treaty Ports of China (Hong Kong, Canton, Macao, etc.) from 1665 to 1850, with examples from the brush of Chinnery.



The photograph sent you is of one of a pair of paintings of Macao of that period—though not forming any part of the Chater Collection—which have been attributed to Chinnery or to a pupil of his, might be of interest to your readers.

Kingale, Co. Cork.

Yours faithfully,
F. D. ODELL.

THE ANTIQUARIAN HOROLOGICAL SOCIETY

The Chairman and Council of the Antiquarian Horological Society inform us that the Rt. Hon. the Lord Harris, M.C., J.P., has consented to become the Society's first President. He will hold office for three years. Lord Harris is Vice-Lieutenant for the County of Kent and Chairman of the Kent Police Authority.

THE AUTUMN ANTIQUES FAIR, CHELSEA



THE MARQUESA DE SANTA CRUZ.

By GOYA.

THE sixth Chelsea Fair will be opened on Wednesday, September 26th at Chelsea Town Hall by the Duke of Wellington. Since its first years, when it was held in the Chenil Galleries, it has grown substantially, and there are now nearly forty exhibitors from all parts of the country, showing furniture and works of art of all kinds.

The Duke of Wellington has kindly loaned certain exhibits from the collection at Apsley House of objects which belonged to the first Duke. We reproduce a portrait by Goya of the

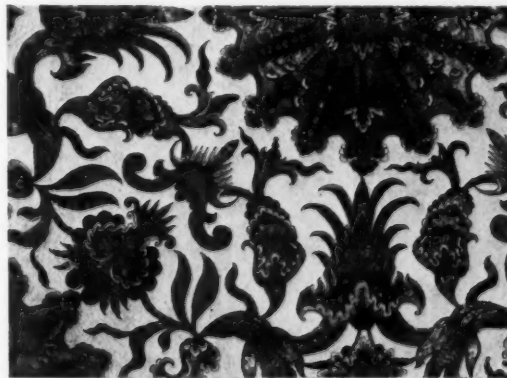
Marquesa de Santa Cruz, which has not previously been shown in England. The loans also include paintings by Watteau and Sustermans which were captured from the carriage of the fleeing Joseph Bonaparte after the battle of Vimiero and subsequently presented to the Duke by Ferdinand VII. Finally, there are five pieces from the magnificent silver dinner service presented to the Duke by the Prince Regent of Portugal.

The Fair will be open daily from 11 a.m. until 7.30 p.m. (except Sundays), and closes on October 6th.

Stand No. 43.

BROMPTON FURNITURE GALLERIES,
86, Old Brompton Road, S.W.7.

A heavily embroidered early XVIIIth-century four-poster bed coverlet. This coverlet was commenced in the Tower of London in 1715 by Lady Vyvyan, who was imprisoned with her husband for his suspected association with the first Jacobite rising. Below is a detail of the coverlet.



APOLLO



Stand No. 9.
ARTHUR BRETT & SONS, LTD.,
42, St. Giles, Norwich.
A small early Georgian mahogany dressing table with original handles.



Stands No. 30 and 33.
IAN ASKEW,
2, 5, 6 and 7, Queen's Elm Parade, Old Church Street,
Chelsea, S.W.3
An early XVIIIth-century mantelpiece in statuary marble inset
with jasper.

Stand No. 20.
MARGARET STEVEN,
5a, Thackeray Street, W.8.
Derby porcelain mug painted by Bellingsley
in brilliant colours. 4½ in. × 5 in.



Stand No. 25.
H. LONGDEN,
85, Wigmore Street, W.1,
and 18, Church St., Shore-
ham, Sussex.
A ship's figurehead, c. 1835



Stands No. 37 and 38.
JOSEPHINE GRAHAME-BALLIN,
21, George Street, St. Albans.
This late Regency room from a doll's house measures 23½ in. wide
× 13½ in. high and contains very complete miniature furnishings of
the period. Of particular interest is the set of three sabre leg chairs,
and the two glazed cabinets. The room contains upwards of fifty
pieces, including small ornaments.

THE AUTUMN ANTIQUES FAIR, CHELSEA



Stands No. 26 and 27.
**NEWMAN &
NEWMAN, LTD.,**
11 Beauchamp Place,
S.W.3.

Boettger Porcelain, Meissen, c. 1718-20, with unusual enamel decoration added in Holland in c. 1740 and traces of cold gilding. Height 6 in. (Cf.: W. B. Honey, *Dresden China*, page 160 and plate XXVIII.)

Stand No. 40.

CHARLES STEWART,
67, Wigmore Street,
W.1.

Regency mahogany bookcase, c. 1815. 4 ft. 2 in. wide and 1 ft. 4½ in. deep.



Stand No. 42. **PAUL FRANK, LTD.,** 26 Gloucester Road, S.W.7.

William and Mary walnut bureau, c. 1690. 3 ft. wide with unusually fine interior fittings.

Stands No. 3 and 23.
BECKWITH & SON,
Old Cross, Hertford.

David Crockett's "Fight for Bear Meat." One of a pair of sporting prints.



Stand No. 6. **LEONARD OF LIVERPOOL,**
69, Bold Street, Liverpool, 1.

Georgian mahogany breakfront secretaire bookcase. Height 8 ft. 2 in., length 8 ft. 4 in.



Stand No. 11. **KAY KERSHAW,** Bury, Pulborough, Sussex.

An XVIIIth century mahogany card table and brass banded mahogany plate pail.



BOOK REVIEWS

MARVELS OF ANCIENT ROME. By MARGARET R. SCHERER. Phaidon Press. 32s. 6d.

The Phaidon Press has done well to entrust to Miss Scherer, who is a research fellow of the Metropolitan Museum of Art, with the task of revealing some of the marvels of ancient Rome, which never will fade so long as Rome survives in fact and in the memory of mankind. From a variety of sources, from medieval guide-books and early travellers' reports, from diaries and anecdotes, from poems and novels, from letters and newspapers, Miss Scherer has culled a mass of material bearing directly on her subject, and welded it into an account of absorbing interest and appeal. Her book contains no fewer than 220 half-tone illustrations of early views of Rome, of well-known monuments, of coins and reliefs, of drawings and paintings, and even early photographs; all these complement the author's text which, however, can also be enjoyed quite independently. The whole get-up of the volume is fully in keeping with the Phaidon Press high standard of book production.

From the evidence of these illustrations, it will be apparent that Rome was always more concerned with external physical glories than with internal and spiritual beauty. The student interested in cultural development will inevitably compare this marked Roman characteristic with, say, the Greek, where certain types of man's inner life had been more vividly mirrored in her outer life and in her art. This happened again in France in the XVIIIth and XIXth centuries. It was the transformation of classic Roman culture by Christianity that enabled the survivors of the Dark Ages to rebuild their lives upon the foundations of a more unworldly faith.

This book makes it plain that Rome externalised her inner spirit more completely than any other country, unless we except ancient Egypt and China. Rome's magnificent building achievement and engineering feats are the outward expression of her love of the grandiose, the practical, and the useful; they constitute formulations for the glorification of man's mental and practical attainments rather than of his spiritual genius. It is evidently an axiom of cultural history that the stronger the inner life of a nation the longer it will survive.

VICTOR RIENAECKER.

THE SQUIRE AND HIS RELATIONS. By ESME WINGFIELD-STRATFORD. Cassell. 42s.

Dr. Wingfield-Stratford's aim in this history of the squirearchy from medieval times to the early-twentieth century is "to trace the unifying principle that makes it possible to comprehend so wide a diversity of persons within the compass of one brief monosyllable." The successful accomplishment of so ambitious a project demands not only great erudition but also rigorous historical discipline. Unfortunately, Dr. Wingfield-Stratford's historical craftsmanship does not match his learning. The reader will search in vain through 400 pages for a definition of the "squire" or an assessment of his position

in the hierarchy of English landownership. Dr. Wingfield-Stratford does not attempt to answer the simple, difficult and essential questions posed by his subject. How many squires were there at different times? Were there significant regional differences? What criteria can be devised to distinguish the squirearchy from the yeomanry or the territorial aristocracy? The persistent neglect of such problems and the consequent terminological ambiguity reduces the value of Dr. Wingfield-Stratford's great labour. Too often chapters which might have contributed to our knowledge of the social history of the countryside contain little more than an entertaining collection of bucolic anecdotes. Nevertheless, *The Squire and His Relations* (the title is puzzling, the squire's wife, poor thing, gets no mention) is a pioneering book which will surely stimulate further work on this neglected aspect of our social history.

O. R. MCGREGOR.

FOLK ART IN RUMANIA. Published by the Rumanian Institute for Cultural Relations, Bucharest, 1955. Distributed in Great Britain by W. Heffer & Sons, Ltd. 18s.

The art, the traditions, even the geography of Rumania are subjects of which most of us in England are almost wholly ignorant. It is an ignorance which in the face of the present book becomes embarrassing, for although one does not expect folk art to be amply documented with names and dates, a few landmarks are indispensable, and these unfortunately are not provided. The book (which looks as if it cost at least 3 gns.) is divided into four sections, on churches, houses, and interiors; on textiles; on pottery; and lastly on painting. All are profusely and admirably illustrated with photographs, including some in excellent colour, of objects mainly from the Folk Art Museum of the Rumanian People's Republic. While most of the domestic furniture and utensils appear hardly out of the run of good peasant craftsmanship, the sections on textiles and pottery are full of surprises: Oltenian and Wallachian carpets with designs of animals and birds of astonishing sophistication and accomplishment: glazed pottery, decorated with geometrical designs and birds that look as if they had been done by Picasso. The painting, as might be expected, is less distinguished: icons, and illustrations of Byzantine inspiration—though here, too, there is originality and a lively sense of pattern. The text is brief and is confined almost to a list of districts with the types of object produced there. Nothing is said of the historical background; dates are hardly mentioned; and it is not even clear whether many of the pieces illustrated are modern or old. We have to guess, and to guess also at the formative influences (Caucasian, Persian, Turkish) in what is clearly a living tradition. At the end we are told that "by means of the research work carried on by institutes . . . a more complete knowledge and a juster interpretation of folk art in its historical evolution is obtained . . ." It is a pity that the results of these researches have not been embodied, however briefly, in the text, for the lack of any clues to historical evolution is greatly felt.

W. R. JEUDWINE.

RUSKIN'S LETTERS FROM VENICE, 1851-1852. Edited by JOHN LEWIS BRADLEY. Yale University Press. London: Cumberlege. 40s.

The number of published Ruskin letters is very great, yet much of the editing of them has been biased. Professor Bradley has, on the other hand, produced an exemplary volume. These letters, which were written by Ruskin to his father from Venice in the period between September 2nd, 1851, and June 29th, 1852, are given in full and are accompanied by informative and at times stimulating, but never obtrusive notes.

The period was an important one in Ruskin's life; he was throughout hard at work on *The Stones of Venice* and subtle changes were taking place both in his human relationships and in his religious outlook. It is in this direction that this book is most informative. It tells us little about Venice and virtually nothing about Venetian art, but much about Ruskin.

On the surface these letters are largely concerned with practical matters, but at another level they are eloquent of the tragedy of Ruskin's life. In them we sense the gradual estrangement from his father, the onset of religious doubts and the unhappy undercurrent of his unnatural and inhuman relationship with the beautiful Effie. We do not see him in a favourable light. Even their style is cramped and unsympathetic. For they have none of the pathos and humanity of the letters written by the aged Ruskin to his last love, Kathleen Olander, which were sold at Sotheby's, in May, or the humour and descriptive skill of his unpublished letters to Miss Bradford of Winnington Hall, sold at the same time. We see him rather as the slave of routine, and we sense the warped aspects of his emotional life and the limitations of his intellectual attitude.

This is nevertheless a fascinating book, throwing as it does an important light upon one of the most complex and one of the most revealing characters of his time.

TERENCE MULLALY.

THE ANTIQUES YEARBOOK. Tannity Press. 10s. 6d.

The Antiques Yearbook has now been appearing for a good many years, and with each year it has grown. The present issue contains a great deal of miscellaneous information on antiques and the antique trade, but perhaps the most useful feature is the directory of dealers in London and the provinces, in Scotland, and now for the first time, in Ireland and Holland. Although not quite complete, these lists would be of great use to anyone going on a systematic buying tour, or to collectors who just want to know where to look in a strange town they may happen to be passing through. The comments are sometimes of value in giving an idea of the scope and specialities of particular dealers.

The sub-title says "Encyclopaedia and Directory": there is, perhaps, a danger that an attempt to enlarge the first may compromise the usefulness of the second. It would be a pity if the book were to become so thick that it can no longer be conveniently carried about. But except for this one note of warning for the future, the publishers must be congratulated on having produced a handy *vade mecum* for the dealer or collector.

SALE ROOM NOTES AND PRICES

BY BRICOLEUR

By the time these words appear another summer season will be over in the salerooms and some comment can be made on the results. Christie's and Sotheby's sell by far the greater part of the fine works of art appearing at auction, and in a full period of twelve months they share, more or less equally, a turnover of roughly four and a half million pounds. No more exact figures can be given, since while the year at Christie's begins in March, at Sotheby's it begins in October, so that the sum of their results on a particular date does not, in fact, give a total for the year so far. The figure of four and a half million is thus no more than a fairly accurate estimate. This has, however, been a very good year. In the past five months, Christie's, with a total of over a million, have done better than in any comparable period since the war, and there is every promise of a record when their year ends next February. Sotheby's have much the same tale to tell, and at the moment of writing their total of nearly two and a quarter million, with a fortnight still to run of the year begun last October, already exceeds the record established in 1954-55.

It is interesting to compare these figures with those achieved by Parke-Bernet in New York (commented on last month), who occupy relatively the same position as either Christie's or Sotheby's here. The fact that either one of the latter have each realised slightly more in a year than their American opposite number may be taken as an index of how far London is the centre of the art market. It is a position, owing much to geography and tradition, which one hopes time will further consolidate, and this does not necessarily mean that the country will be still more ruthlessly stripped of its works of art. Laments are often raised over the continuous whittling away of our national treasures, but they are perhaps inspired more by sentiment than by the facts. For although the big collections have been broken up, a good deal of what they contained has remained here in museums, and there are probably more small collectors than ever before. Moreover, since the restrictions were relaxed two years ago, works of art from Europe and America have been sent to London for sale, so that there is now some compensation for the one-way traffic which existed after the war. In April, Christie's sold a collection of Chinese porcelain from America for £31,000, and the Nymphenburg figures which sold in July for £35,000 also came from overseas. These are not isolated instances, and a large number of sales contain some property from abroad.

With the exception of prints and English country-made furniture, almost everything has risen in price, with some things bounding up out of proportion to the rest. In pictures, for example, the fashion for French Impressionists and for XVIIIth-century Italian pictures continues unabated; and there are signs that the Barbizon School is well on the way to rehabilitation, as witness the Daubignys and Corots in the Vagliano sale a year ago. In porcelain, the emphasis is still on figures from the German factories, but this is a trend which has been going on for some time. Perhaps the most startling rise in the course of this year has been in objects by Fabergé. At a sale at Sotheby's in May of a collection of these, almost every price was a record, headed by £5,000 given for a Siberian jade figure of a chimpanzee, and £3,000 for a rock crystal bowl with sprays of flowers in gold and enamel. Before the war these used to fetch under £100. Another remarkable feature, this time in books, has been the high prices for modern manuscripts. For instance, the manuscripts of Somerset Maugham's *The Moon and Sixpence*, of Bernard Shaw's *John Bull's Other Island*, and of Barrie's *The Little White Bird*, fetched £2,600, £2,800, and £1,050 respectively.

Boom conditions and inflation are usually put forward to explain these high prices, but there is more to it than that. The finest things in every class are becoming progressively rarer as more and more become immured in public museums, so that the prices of lesser works inevitably rise. In the so-called boom times after the first war, works of art of outstanding importance were still available in abundance, and individual sales often brought great sums. In 1927-28, for example, the Holford collection was sold at Christie's for nearly three-quarters of a million, and the pictures alone, including five Rembrandts, brought £364,000, the highest total ever reached on one day at an auction sale in Europe. That sort of thing can no longer happen, but totals of around £100,000 occur several times during the year, made up for the most part by relatively minor works. How much is due to inflation and how much to scarcity it is impossible to guess, but there can be no doubt that the



NICOLAS POUSSIN. *The Adoration of the Shepherds.*
38½ x 29½ in.

scarcity factor will continue to play a large part in maintaining prices, whatever may happen in the field of economics.

By way of postscript we reproduce an "Adoration of the Shepherds" by Nicolas Poussin, which was bought at Sotheby's in July for £29,000 by a New York dealer. The picture came from an English private collection. Its history goes back to the XVIIIth century, and it was engraved by S. Picart, but it was not at all well known, and it appears to have changed hands several times during the last hundred years. A smaller version is in the National Gallery, with a different background and without the group of putti. There is also a drawing in the British Museum.

This is certainly the finest picture to appear in the saleroom this year, and the finest Poussin on the market since Lord Radnor's "Golden Calf" was bought by the National Gallery in 1945, for little more than a third of the price of this "Adoration." It was painted probably about 1639-42, either at the very end of Poussin's first stay in Rome, or immediately after his return there after spending two years in Paris, by official request, at work on the Long Gallery in the Louvre. The picture illustrates a phase in Poussin's development roughly midway between the bacchanalian scenes of his early years, like the "Nurture of Jupiter" at Dulwich, and the austere, architectural landscapes of about 1650, and later, of which Lord Derby's "Gathering of the Ashes of Phocion" is one of the best known. The composition has here been worked out with mathematical exactness; it is divided horizontally by the architrave, the cross-beam, and by the top of the group of figures and animals, and vertically by the square pillar, the two columns, and, not least important, by the line of light down the wall on the right. Into this rigidly frontal structure is built a series of right-angled triangles, the chief of them with its base on the line of light on the right, and completed by the beam, half-concealed by the putti, and a line drawn from the high-lighted end of the foreshortened beam through the left hand of the girl with the basket and the hands of the kneeling shepherd, to the left foot of the Child. Others, within and interlocking, may easily be traced. Yet all this geometry is softened by a rich golden light pervading the whole picture (in colour it is not unlike the "Golden Calf")

and by touches of grace which the Poussin of later years would not have permitted himself. The group of putti is wholly pagan, fresh from some Arcadian revel; the distant landscape, with the vision of the shepherds, to which the eye is so carefully led, is full of atmosphere, unlike the rather airless landscape of the "Phocion"; and the kneeling Virgin has a charm of countenance in which Poussin did not often indulge. There are many calculated subtleties; the placing of the feet, for instance, and the fall of the shadows. Nothing is left to accident, but neither is there anything stiff or laboured: geometry is a servant, not a master. No better picture could be found to illustrate the abstract element in painting, its power, and its limitations. There is nothing new in abstraction, but we have grown accustomed to seeing it unadorned.

Prices

Furniture

CHRISTIE'S. A Sheraton serpentine mahogany sideboard, inlaid with vase medallions, fan-pattern panels and banding in satinwood, 6 ft. 4 in. wide, 125 gns. A Georgian mahogany dining-table with semi-circular ends, extending to 7 ft. 10 in. long, 80 gns. Georgian walnut pedestal desk, 66 in. wide, 140 gns. Regency mahogany sofa, the end carved as a shell with key-pattern carving on the oval seat frame, and dolphin feet, 6 ft. 6 in. long, 260 gns. A Sheraton marquetry table with serpentine-shaped top, inlaid with a musical trophy, scroll flowering stems, and husk festoons, 34 in. wide, 135 gns. A pair of Queen Anne gilt gesso side tables, decorated in low relief, 38 in. wide, 820 gns. A Chippendale mahogany serpentine commode, with a baize-covered slide, and applied carving on the canted angles, 43 in. wide, 600 gns. A Chippendale mahogany side table, carved on the frieze and on the bold cabriole legs, and with a marble top, 58 in. wide, 420 gns. An English red lacquer bureau-cabinet with mirror-panelled doors in the upper part and five short and two long drawers below, 44 in. wide, 280 gns. Six Chippendale mahogany chairs and a pair of armchairs, with pierced splats to the backs and carved cabriole legs, 250 gns. A Queen Anne walnut bureau-cabinet, with mirror panelled doors in the upper part, a slide for candle-stand, and two short and two long drawers below, 31 in. wide, 400 gns. A Chippendale mahogany torchère with a pierced and interlaced gallery to the shaped top, fluted column support and cabriole legs, 57 in. high, 540 gns. A pair of Regency chandeliers with glass canopy tops, ormolu circular bowl-shaped bases and cherubs' busts for eight lights each, 560 gns. A Regency chandelier of vase shape with ormolu scroll branches for eight lights, 200 gns. A pair of Hepplewhite mahogany arm-chairs with stuffed arms and seat, 105 gns. An English oak side-table with semi-circular top on baluster legs and plain stretchers, 30 in. wide, 28 gns. A Regency rosewood sofa table on shaped end supports, the top inlaid with brass, 145 gns. Six Hepplewhite mahogany chairs with shield-shaped backs carved with Prince of Wales plumes, 150 gns. A Regency mahogany three-pedestal dining-table, 8 ft. long, 160 gns. A Louis XV marquetry commode of bombe form with ormolu mounts, probably by L. Boudin, 52 in. wide, 1,700 gns. A Hepplewhite mahogany commode with serpentine front and four long drawers, 48 in. wide, 480 gns. A Dutch walnut flap-topped table with four semi-circular flaps on baluster legs, 36 gns. A Chippendale gilt wood oval mirror in the Chinese style, 68 in. high by 37 in. wide, 260 gns. A pair of walnut cabinets with serpentine fronts and arched mirror panels to the doors, decorated with applied carving, 31 in. wide, Italian or Austrian XVIIIth century, 440 gns. A satinwood cabinet of Sheraton design, the panelled doors painted in the style of Angelica Kauffmann, 6 ft. 8 in. wide, 100 gns. A Queen Anne walnut corner cabinet with glazed doors in upper part and a cupboard below, 42 in. wide, 88 gns. A mahogany three-pedestal dining-table, extending to 10 ft. 8 in. long, 105 gns. A pair of Venetian Nubian figures holding oval trays, 5 ft. 5 in. high, 195 gns.

SOTHEY'S. A walnut knee-hole writing-table with a long frieze drawer above a recessed cupboard, flanked by six pedestal drawers, 3 ft. wide, c. 1730, £75. An early Georgian dressing-table in cross-banded walnut with three H-shaped drawers forming a knee-hole 2 ft. 6 in. wide, £82. A pair of Adam painted candlesticks, the fluted bodies carved with husk pendants, 4 ft. 7 in. high, £120. A Hepplewhite four-poster bed with contemporary painted decoration, 5 ft. 8 in. by 6 ft. 4 in. height, 7 ft. 10 in., £145. A Regency circular bookcase, the drum-shaped support surmounted by six diminishing tiers, 6 ft. 8 in. high, £508. A William and Mary cabinet, veneered with seaweed marquetry on cabriole legs, 5 ft. 8 in. high, £120.

An Adam mahogany commode with three serpentine-fronted drawers and a slide on a fluted stand and fluted baluster legs, 3 ft. 2 in. by 2 ft. 10 in., £420. A pair of Queen Anne fiddle-back chairs, covered in XVIIIth-century floral needlework, £250. A George I walnut bureau cabinet, the upper part with mirror panelled doors, the lower part with concave fronted drawers, 3 ft. 4 in. wide by 6 ft. 6 in. high, £180. A Louis XV marquetry bureau plat, the top of serpentine form on all sides with an ormolu rim and finely chiselled ormolu mounts, handles and escutcheons, 5 ft. 4 in. by 2 ft. 11 in., signed C. Wolff, £3,850.

THE MOTCOMB GALLERIES. A Sheraton mahogany sofa-table, with satinwood and rosewood crossbanding on rectangular end supports, 4 ft. 10 in. by 2 ft. 2 in., £88. A mahogany break-front cabinet bookcase, the upper part with two pairs of Gothic glazed doors, the lower part with four panelled doors, 9 ft. 3 in., £52. A set of six mahogany and satinwood inlaid dining-chairs, the backs with reeded rails and term splats, £46. A Louis XVI style marquetry writing-table, 5 ft. 10 in. by 2 ft. 11 in., £130. A XIXth-century carved and gilt tripod table, the round top inlaid in a mosaic design with coloured marble, 24½ in., £46.

MESSRS. ANDERSON AND GARLAND, NEW-CASTLE-UPON-TYNE. The following items were sold with the remaining furnishings at Ord House, Berwick-on-Tweed.

A Chippendale wall mirror in carved and gilt wood frame, 36 in. by 23½ in., £60. A Sheraton inlaid mahogany bow-front sideboard, 5 ft. 8 in. wide, £65. A mahogany three-piece circular-ended dining-table, extending to 8 ft. 2 in., £45. A Sheraton brass-bound mahogany oval cellaret, 21 in. wide, £40. A pair of oval Adam wall-mirrors, carved with rams' head decoration and with vase and leaf pediments, £120. A painted and gilt circular plant stand in the Adam style on scroll legs, 25 in., £55. A dwarf mahogany bow-fronted chest with four long drawers, 3 ft. 6 in. wide, £31.

Pictures

CHRISTIE'S. FRANCESCO GUARDI, a pair of Venetian scenes on panel, 4½ × 8 in., 1,590 gns. MAURICE UTRILLO, Notre Dame de Clignancourt, Paris, 21 × 29 in., 2,600 gns. EUGENE BOUDIN, Paysage Sur La Touques, 19½ × 28½ in., 1,000 gns. EUGENE BOUDIN, Marine; Rivage de Trouville, dated 1875, 12 in. × 17½ in., 1,400 gns. W. R. SICKERT, Head of Sir Max Beerbohm, pencil, 9½ × 8 in., 50 gns. SIR EDWIN LANDSEER, A River Scene with a stag at bay, 11½ × 15 in., 50 gns. SIR ALFRED MUNNINGS, An Old Favourite, dated 1899, 27 × 35½ in., 550 gns. W. SHAYER, SEN., A Timber Wagon, dated 1857, 32 × 39 in., 350 gns. JACOB VAN RUISDAEL, A Rocky River Scene, 25½ × 21 in., 1,000 gns. GEORGE ROMNEY, Portrait of Mrs. Powys, 68 × 52 in., 1,400 gns. N. DE LARGILLIERE, Portrait of a Gentleman and Portrait of a Lady—a pair—53 × 41 in., 3,000 gns. JAN PROVOST, St. Francis Renouncing the World—a panel from an altar-piece, 44 × 33 in., 1,150 gns. FRANCIS HAYMAN, The Artist with a Group of his Friends, 44 × 55½ in., 600 gns. G. VANVITELLI, Views of the Quirinale and the Piazza Del Popolo, Rome, dated 1682—a pair—23½ × 38½ in., 850 gns. SIR E. BURNE-JONES, A gilt four-leaf screen with panels depicting the seasons, 76 in. high, 62 gns. THEOBALD MICHAU, A River Scene, signed, on copper, 7½ × 15½ in., 230 gns. ANTONIO JOLLI, A View in Madrid, 29 × 46 in., 520 gns. MARK FISHER, A Landscape with cattle, dated 1883, 55 gns.

SOTHEY'S. L. D. DE CARMONTELLE, Portrait of Monsieur de Ménéglaise, black and red chalk, 12½ × 9½ in., £480. HUBERT ROBERT, The Stone Steps, with a group of women and children, water-colour, signed and dated 1783, £240. JAN VAN DER MEER, The Younger, Landscape with Milkmaids, signed with initials, 38 × 49 in., £220. SIMON VERELST, Bouquets of Flowers in Glass Vases on Stone Pedestals—a pair—26½ × 21½ in., £360. G. P. PANNINI, A View of the Piazza Del Popolo, Rome, 60 × 66 in., £1,300. NICOLAS POUSSIN, The Nativity, signed, 38½ × 29½ in. (see above), £29,000. HENDRICK AVERCAMP, A Winter Landscape, signed with monogram, on panel, 11½ × 20½ in., £14,000. J. B. MONNOYER, Flowers in Metal Urns—a pair—15½ × 12½ in., £280. J. B. BAPTISTE, Flowers in a Metal Urn, 36½ × 31½ in., £400. CARLO CARLONE, The Vision of St. Fidelis of Siegmaringen, 15 × 11½ in., £110. J. VAN OS, Still Lifes of Roses and Fruit—a pair—on panels, 7½ × 8½ in., £150. G. VANVITELLI, A View in Rome with the Castello St. Angelo, 38½ × 48½ in., £450.

SALE ROOM NOTES AND PRICES

European Porcelain

CHRISTIE'S. A pair of Derby candlestick groups of a shepherd and shepherdess, decorated in colours (nozzles missing), 10 in. high, 70 gns. A pair of Bow figures of a Turkish lady and gentleman, 8½ in. high, 48 gns. A pair of Chelsea white figures of finches perched on tree-trunks, raised anchor period, 6 in., 36 gns. A pair of Chelsea leaf-shaped sauce-boats, modelled in relief with strawberry plants and painted with sprays of flowers, red anchor marks, 8 in. wide, 85 gns. An early Bow white group of pastoral lovers in style of Boucher, 5 in. high, 420 gns. A pair of Derby figures of a monk and a nun reading books, 5½ in. high, 32 gns. A Chelsea clock in a shaped case painted with birds and landscapes and surmounted by a group of figures, gold anchor period, 21 in., 350 gns. A Chelsea melon tureen, naturally modelled and veined on a yellow ground, red anchor mark, 6½ in., 210 gns. A Chelsea tea-pot, modelled as overlapping leaves, decorated in the Japanese Kakiemon style, the cover probably French, incised triangle mark, 230 gns. A pair of Meissen figures of miners, modelled by J. J. Kaendler, 8 and 8½ in. high, 260 gns. A Ludwigsburg Group of a youth and a maiden seated on rockwork, 8 in. high, 40 gns. A Sèvres two-handles ecuelle, cover, and stand, painted with landscapes after Boucher, on a *bleu-du-roi* ground, 135 gns. A pair of Meissen figures of partridges, modelled by J. J. Kaendler, on rockwork bases decorated in natural colours, 6 and 6½ in., 270 gns.

SOTHEBY'S. A Nove bowl, cover, and stand painted with figures in landscapes by Marcon within elaborate gilt borders, 6½ in. high, 9 in. wide, £90. A Bow white figure of Flora, by John Michael Rysbrack, c. 1759, 18½ in., £46. A Spode tulip cup, the interior and exterior of the petals painted in iron-red, green stalk handles, 2½ in., £52. A Nymphenburg tea cup and saucer painted with figures of peasants and landscapes, by Anton Auer, £54. A pair of Meissen sweetmeat baskets and covers, beside which stand figures of negroes, by J. J. Kaendler, 7½ in., £125. A pair of early Höchst white figures of Pantaloon and Columbine, from a series of the Italian comedy, 8½ in., £95.

Oriental Porcelain

SOTHEBY'S. A Pai Ting deep bowl of conical shape, the interior carved with two fish, Sung dynasty, 9½ in., £400. A Lung Ch'uan funerary vase and cover, the neck decorated in high relief with a dragon and the cover surmounted by a dog, Sung dynasty, 9½ in., £480. A pair of white biscuit figures of ducks, each with one leg raised, standing on a brown glazed rockwork base, Yung Cheng, 11½ in. high, £600. A pair of famille-rose ruby vases with globular bodies and fluted trumpet necks painted with chrysanthemums, and enamelled with sprays of lotus, 3½ in. high, Ch'ien Lung, £190. A Tz'u Chou vase with baluster and cylindrical neck, decorated in very dark brown on a cream ground with flowering peonies, Sung dynasty,

11½ in., £660. A deep Celadon dish decorated in the centre with four fish in relief and carved with wave scrolls, Chu Chou, Ming Dynasty, 16 in., £250. A Ming, blue and white dragon dish painted with a five-clawed dragon among lotus scrolls enclosed by a border of two similar dragons, 9½ in., £410. A Ming blue and white fruit bowl of shallow genellion form, the interior plain, the exterior painted in mottled blue with scrolling lotus sprays, 11¼ in., £300.

XVIIIth-Century Gold Snuff Boxes

SOTHEBY'S. An Empire gold and enamel box, of flat, oblong shape with chamfered corners, decorated with a pattern of dots and circles within dark blue enamel borders with neo-classical motifs in gold, Swiss, c. 1810, 3½ in., £300. A presentation snuff box of flat, oblong shape, the lid with a miniature of Napoleon by Daniel Saint, and with a border of stylised flowers in raised blue enamel, 3½ in., £420. A Louis XV box of deep, oval shape, set with gouache miniatures after Boucher, and chiselled gold mounts, 3½ in., £660. A Louis XVI Navette-shaped gold and enamel box with translucent emerald green ground, the lid with an enamel miniature after Boucher within two-coloured gold borders, Paris, 1771, Farmer-General Julien Alaterre, 3½ in., £840. A Louis XVI enamelled box with a sage green ground on which are set oval panels of mythologic figures in cameo, flanked by festoons of garden flowers in colours, 2½ in., £1,400. A Louis XVI circular box with a ground of opaque apple green enamel and greyish-pink marbling, the lid with a miniature of a classical subject in enamel within a border of diamonds, the sides and base chiselled with groups of flowers and laurel garlands, Paris, 1773, Farmer-General Julien Alaterre, 3 in., £1,700.

Miscellaneous

SOTHEBY'S. A set of ten gilt-bronze "Callot" figures of grotesque dwarfs as actors, beggars, and musicians, on square bases, German or Italian, XVIIth century, 3¼ to 3½ in., £380. A French XIVth-century ivory diptych carved with scenes from the life of Christ, each leaf 5½ in. × 3½ in., £270. An Austrian Polychrome carved wood triptych altar-piece, with the Coronation of the Virgin in the centre and the wings with four scenes in low relief from the New Testament, XVIth century, 64 in. high × 54 in. wide, £300. A carved wood group of the Virgin and Child, XVIth century, perhaps Franconian, 34 in. high, £150. A Flemish bronze group of Achilles and Patroclus after the antique original in the Loggia de' Lanzi, Florence, XVIIth century, 14½ in. high, £480. A Paduan bronze bucket, with a chiselled handle, the body with a broad frieze cast in relief with the Judgement of Paris and Orpheus playing to the animals below a narrower frieze of medallion heads, nymphs and satyrs, by Desiderio da Firenze, c. 1540, 9 in. × 8½ in., £400.

Register of London Picture Dealers

Gallery

APPLEBY BROTHERS

27 WILLIAM IV STREET, LONDON, W.C.2

M. BERNARD

21 RYDER STREET, S.W.1

ALFRED BROD, LTD.

36 SACKVILLE STREET, PICCADILLY, W.1

FORES LTD.

123, NEW BOND STREET, W.1

MAYfair 5319

FROST & REED, LTD.

41 NEW BOND STREET, W.1

FINE ART SOCIETY LIMITED

148 NEW BOND STREET, W.1

Specialities

Paintings of all Schools — Speciality, Large Pictures

The Finest Paintings and Drawings of all Schools

Fine Paintings by the XVIIIth Century Dutch Masters

Old and Modern

Sporting Paintings, Drawings and Prints

Paintings by Old and Modern Masters
Old Engravings and Modern Colour Prints

Paintings and Water-colours of the XIXth and XXth centuries
Specialists in Early English Water-colours

(Carried on overleaf)

Register of London Picture Dealers—continued

Gallery	Specialities
GEOFFREY GLYNN 116b KINGS ROAD, CHELSEA, S.W.3	Old Paintings Decorative old prints of Views, Flowers and Birds
WILLIAM HALLSBOROUGH LTD. 12 PICCADILLY ARCADE, S.W.1	Old Masters
ARTHUR JEFFRESS (PICTURES) 28 DAVIES STREET, W.1	XIXth and XXth Century Paintings of Fantasy and Sentiment
E. & G. KAPLAN LTD. 6 DUKE STREET, ST. JAMES'S, S.W.1 WHITEhall 8665	Old and Modern Masters
PAUL LARSEN 43 DUKE STREET, ST. JAMES'S, S.W.1	Fine Paintings by Old Masters of all Schools
THE LEFEVRE GALLERY 30 BRUTON STREET, W.1	XIXth and XXth Century French Paintings
LEGGATT BROS. 30 ST. JAMES'S STREET, S.W.1	English Paintings of the XVIIIth and XIXth Centuries
LEGER GALLERIES 13 OLD BOND STREET, W.1	Old Masters of the English and Continental Schools, XIVth to XIXth Centuries, and Early English Water Colours
G. M. LOTINGA LTD. 57 NEW BOND STREET, W.1	Old and Modern Masters
MARLBOROUGH FINE ART LTD. 17-18 OLD BOND STREET, W.1 HYDe Park 6195	Finest Old Masters, French Impressionists and Contemporary Artists
THE MATTHIESEN GALLERY 142 NEW BOND STREET, W.1	Old Masters & French Impressionists
O'HANA GALLERY 13, CARLOS PLACE, GROSVENOR SQUARE, W.1	French Masters of the XIXth and XXth Centuries
OLD MASTERS GALLERIES (WENGRAF) LTD. 21 DAVIES STREET, W.1	Early Italian, Flemish and Spanish Schools
THE PARKER GALLERY 2 ALBEMARLE STREET, W.1	Marine, Military, Sporting and Topographical Paintings and Prints; Old Maps, Ship Models, Weapons and Curios
ROLAND, BROWSE & DELBANCO 19 CORK STREET, W.1	French Paintings & Drawings of the XIXth & XXth Centuries Old Masters and Contemporary Art
FRANK T. SABIN PARK HOUSE, 24 RUTLAND GATE, S.W.7	Old Master Paintings, English and French Colour Prints, Sport- ing Prints, Topographical Prints and Drawings, Rowlandson Drawings, etc. Continuous Exhibitions and Catalogues issued
EUGENE SLATTER 30 OLD BOND STREET, W.1	Dutch and Flemish Masters
EDWARD SPEELMAN LTD. EMPIRE HOUSE, 175 PICCADILLY, W.1 HYDe Park 0657	Old Master Paintings
ARTHUR TOOTH & SONS 31 BRUTON STREET, W.1	Old and Modern Pictures of International Value for Private Collectors and Public Galleries
WILDENSTEIN & CO., LTD. 147 NEW BOND STREET, W.1	Paintings, Drawings, Sculpture by the Finest Masters